

The Magazine For Prince Fans And Collectors

UPTOWN

Summer 1996 • #23



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Free The Music

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EDITOR'S NOTE

Hi there and welcome to *UPTOWN* #23. The last issue of the magazine seems to have caused more reactions, both positive and negative, from our readers than ever because of the strong opinions expressed in a few of the articles. Some readers complained that we were simply being too critical of Prince, while others wrote to say that they agreed and that we were expressing concerns similar to their own. Please remember that articles represent the opinions of their authors and are not *UPTOWN*'s "official" view. Anyway, I think this issue is less "controversial" and will probably not cause the same kind of reactions.

The continuation of Per Nilsen's article on Prince's musical evolution, *This Is Not Music... This Is A Trip*, will have to wait until later. Per will be very busy the rest of the spring and has said that he will not have the time to do the second part until the summer.

Please note our new prices. They are effective from May 1st 1996. We have had the same prices for almost five years, while everything else has gone up in price, cost of paper, printing costs, postage, and freight costs. We had no choice but to raise the cover price of the magazine. I hope you still think *UPTOWN* is value for money.

Many people have asked about this year's special issue. It will be published simultaneously with the July issue. The special issue will be part III in our "series" of bootleg discographies, chronicling the records that have been released since part II was published, July 1994. It is a giant project as a network of collectors help out with track listings, assessments, cover reproductions, etc, and everything has to be checked again and again. The previous bootleg issues have received a lot of praise so I hope the third instalment will be appreciated.

We here at *UPTOWN* would like to congratulate Prince and Mayte on their marriage. We wish them the best of luck for the future.

Lars O. Einarsson

UPTOWN – the independent magazine for Prince fans and collectors – is published quarterly (January, April, July, October). In addition to these issues, a fifth special issue is published yearly.

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Contributions to the magazine are much appreciated and will be fully credited. For questions concerning anything other than the magazine or subscriptions, we refer to our *Hello* section (due to overwhelming correspondence).

Girl 6 update mini-feature in *Crucial* written by Louis R. Troha. Kind thanks for help and input to this issue go to: *Impact*, 7 Magazine, Pernilla Glimberg, Fredrik Glimberg, Fredrik Granath, Matthew Lankford, Adrian Sportelli, Louis R. Troha, Geoff Griffin, Troy Motes, Karl Ott, Frédéric Heller, James C Wear Jr, Pierre Igot, Jonathan Carter, Günter Freiwald, Patrick Aiglehoux, Markus Ziegler, Roald Bakker, Laurance Harris, Klaus Egelund, Henrik Holmberg, and Fredrick Karlsson.

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UPTOWN #24 (special issue) and *UPTOWN* #25: July 1996

Crucial

Mr. and Mrs. ☿

In one of the most anticipated weddings this year, ☿ married fiancée Mayte Jannell Garcia, at the Park Avenue United Methodist Church, Minneapolis, Wednesday, February 14th 1996 (Valentine's Day), at 3:00 p.m. The ceremony was officiated by Reverend Keith Johnson. The symphony "Kamasutra" was played as the guests were welcomed into the ceremony. The private ceremony was attended by a small group of family members. The bride's mother, Mrs. Nelle Garcia, preceded seven flower girls down the aisle. Long-time friend of The Artist Formerly Known As Prince, Kirk Johnson, served as the best man and the bride's sister, Janice Garcia, served as the maid of honour. The bride was escorted down the aisle by her father, Ret. Major John Garcia. The couple was pronounced man and wife at approximately 3:42 p.m. The bride will retain her maiden name, Garcia, followed by the symbol for The Artist Formerly Known As Prince.

The wedding guests included Mavis Staples, Michael Bland, Morris Hayes, Bernadette Anderson (André Cymone's mother), ☿'s mother Mattie and her husband (☿'s father, John L.

Nelson, was not there), ☿'s siblings, Mayte's parents John & Nellie, and Mayte's siblings.

☿ wore white with a gold symbol and gold buttons white shoes, and gold glitter in his hair. She wore white. Streaks of light brown were in both of their hair. A new song, "Friend, Lover, Sister, Mother, Wife," was played twice during the ceremony as they recited their own vows to each other.

At the private reception immediately following the ceremony at Paisley Park (in a small private room with only four tables) they cut the cake and fed it to each other and then danced to the new song once again. During the whole ceremony and especially at the reception, ☿ was so loose and talkative with everyone, thanking them for coming, and cracking jokes. Sophie, the person who handles all of his Paris affairs, and is having a baby asked ☿ and Mayte if they would be the child's godparents. They said yes as she grabbed both their hands and kissed them.

Press release from Paisley Park...

Minneapolis - February 16th 1996: "Inspired by his love and complete adoration for his wife, The Artist Formerly Known As Prince composed a song entitled 'Friend, Lover, Sister, Mother/Wife.' The lyrics of love were unveiled to



St. Paul Pioneer Press

bride Mayte for the first time, as her groom escorted her onto the dance floor for their first dance as man and wife. This song can not be released to the public because of contractual restrictions between Warner Bros. Records and The Artist Formerly Known As Prince."

Pregnancy...

On April 1st, it was announced that Mayte is pregnant. The child is expected in November.

Girl 6 update

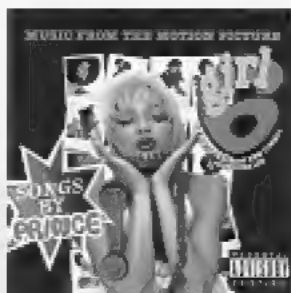
Spike Lee's *Girl 6* film was released nationally in the USA on Friday, March 22nd 1996. The film is being touted as an "Outrageous New Comedy" and while it is very funny at times, it is not a "comedy" per se. It has received below average publicity, and was eventually getting mixed reviews and criticisms, some of which do make some valid points while others needlessly quibble. Without going into excruciating detail, it should be noted that the script went through several rewrites after Theresa Randle received the initial, and reportedly extremely "nasty", draft. She is also on record saying that though many people will probably "blame" Spike on various points, she had a lot of input into what is seen on screen. For example, she suggested baring her breasts as she had been in that situation, and she and the costume designer had total control over what clothes she wore in the film.

After having six months for the advanced screening to settle in, taking into consideration many additional criticisms, and upon seeing it a second time, the film is still quite enjoyable if it is watched for entertainment value, rather than pondering the meaning of life. The film itself, not counting the opening and closing credits, has been edited from 1:55 to 1:40 hours. What a pity that an extremely effective, well-shot, well-realized, and rather funny scene was removed, in which the screen keeps breaking up into smaller pieces as each employee at the office is shown "doing her thing." The remainder of cut scenes are mostly incidental and do not lessen the film. They mostly include additional areas around the phone-sex activities, including the otherwise unnamed *Girl 6*'s official naming as "Girl 6," an additional "baseball-man fantasy," several office fantasy scenes, a few home phone-sex scenes, and another Madonna scene.

Written by Suzan-Lori Parks, the film was directed and produced by Spike Lee. The film stars Theresa Randle, Isaiah Washington, Spike Lee, Quentin Tarantino, John Turturro, Madonna, Naomi Campbell, Debi Mazar, Halle Berry, Peter Berg, Richard Belzer, Rolanda Watts, Jenifer Lewis, and Ron Silver.

Musically, the film remains mostly the same. During both screenings, most of the audience indicated extreme pleasure in the choice of music. It greatly helps that Prince's music has the variety it does, as well. For some reason, "How Come U Don't Call Me Anymore" garnered the largest audience reactions in both screenings. "Darling Nikki" is replaced by "Don't Talk 2 Strangers," while "Money Don't Matter 2 Night" is removed and unreplaced.

"Habanera" is the one piece of non-Prince music and is from the opera *Carmen*. It is used as *Girl 6* is portraying a sensual character named Carmen (no, not Electra!) in this fantasy scene. The previously titled album outtake, "She Spoke 2 Me," is used in the opening credits, which are effective, but surprisingly do not use the artwork and logo that the commercials, posters, ads, soundtrack, etc. use. The recently written "Girl 6" is played over the closing credits.



The film's soundtrack was released on Warner Bros. Records on March 19th 1996. ☿ gave three new songs to the project: "Girl 6" (music by Tommy Barbarella, lyrics by Prince), "Don't Talk 2 Strangers," and "She Spoke 2 Me." "Girl 6" is attributed to The New Power Generation, while the two other songs are listed as Prince songs.

"Don't Talk 2 Strangers" is the unaltered *I'll Do Anything* left over. "She Spoke 2 Me" is a calm, unhurried jazz-flavoured piece sung by Prince in his falsetto voice. Even though the song is listed as being a solo performance by Prince, it clearly features The New Power Generation, as well as The NPG Hornz/Hornheads. It sounds very much like a live recording. The NPG Hornz/Hornheads also played on "Girl 6," an uptempo dance track sung by Prince/☿ and Mona Gaye. Dialogue from the film is incorporated into the song and it includes a sample of "Housequake."

All other songs are previously released Prince-penned tracks: "Pink Cashmere," "Count The Days" (The New Power Generation), "Girls And Boys," "Screams Of Passion" (The Family), "Nasty Girl" (Vanity 6), "Erotic City," "Hot Thing," "Adore," "The Cross," "How Come U Don't Call Me Anymore."

Why "Erotic City" is the only song on the soundtrack that is an edit is a complete mystery, as a CD would still have enough room to contain the full-length version (which was never released in the USA on CD and is only available on CD as an import). Prince/☿'s usual contradictiveness also again prevails when it comes to song credits, and no individual publishing years are given per song. Thank God, though, that the three previously unreleased songs all appear on the soundtrack. Besides the songs on the soundtrack, the film includes "Raspberry Beret," "Take Me With U," "17 Days," "Housequake," "Power Fantastic," "Nothing Compares 2 U" (Prince and Rosie Gaines), "Oilcan" (The New Power Generation), "Sign of the Times," "Deuce & A Quarter" (The New Power Generation), "4 The Tears In Your Eyes," and "Sometimes It Snows In April."



The Dawn web site...

☿'s official World Wide Web site on the Internet, The Dawn, opened on his and Mayte's Wedding Day, February 14th 1996 [see the *Interactive* section].

The NPG laid off...

On March 8th, The NPG band members were taken off the payroll. The band support technicians had been removed from payroll the week before. This probably means that the band can be called in if needed, if they are available. They are not fired, more like laid off. Clearly, there is no touring anytime soon.

Paisley Park closes...

Minneapolis *Star Tribune* reported on April 19th that the Paisley Park studio is closing as a rental facility. Most of the studio staff was laid off earlier in April and clients were called to cancel booked studio time.

☿'s director of operations, Julie Knapp-Winge, announced, "Paisley Park is moving in a new direction as it prepares for the challenges of the 21st century and the aggressive corporate goals we have set for ourselves. In keeping with this, we are bringing on board staff who can enhance the advances we have already made corporately, operationally, and creatively. While we regret the loss of some talented individuals, we are excited about the new direction of the company and look forward to an exciting and aggressive future for Paisley Park."

Star Tribune reported that ☿ and Mayte were recording an album at Paisley Park in mid-April. Although some sources have said that the studio will be remodelled, Paisley Park has not applied for any building permits, said a Chanhassen city official.

☿'s payroll has been pared down to a receptionist, the two people who run his day-to-day business, his personal recording engineer, and an outside team of accountants. NPG drummer Michael Bland has been hired by Paul Westerberg (Replacements) for his new band.

☿ sightings...

On their recent US reunion tour, The Time (minus Jimmy Jam, Terry Lewis, and Jesse Johnson) did two shows in Chicago on February 2nd. After watching a Lenny Kravitz show from the balcony earlier the same Friday night in Chicago, ☿, Mayte, and Morris Hayes with Lenny Kravitz attended the second Time concert. ☿ spent the entire show up in the lighting booth and he never got on stage. Morris Day gave him a shout-out from the stage but that was about it. Also, ☿ and Mayte attended The Time's show at First Avenue, Mpls, on February 6th. ☿ and Mayte attended Alanis Morissette's concert in St. Paul February 27th. They also attended the March 10th Chi-

Message From The Artist

updates

Data Bank

US commercial discography

In *UPTOWN* #13 (Summer 1994) we presented a discography of United States commercial releases. The following is an update of all the items released since the publication of that issue.

- 1994 CASS BR71003-4
The Beautiful Experience – Beautiful [5:55] / Staxowax [5:14] / Mustang Mix [6:19] / Flutestramental [3:35] / Sexy Staxophone And Guitar [3:54] / Mustang Instrumental [3:23] / The Most Beautiful Girl In The World [4:37]
- 1994 12" BR71003-1
The Beautiful Experience – Beautiful [5:55] / Staxowax [5:14] / Mustang Mix [6:19] / Flutestramental [3:35] / Sexy Staxophone And Guitar [3:54] / Mustang Instrumental [3:23] / The Most Beautiful Girl In The World [4:37]
- 1994 CD BR71003-2
The Beautiful Experience – Beautiful [5:55] / Staxowax [5:14] / Mustang Mix [6:19] / Flutestramental [3:35] / Sexy Staxophone And Guitar [3:54] / Mustang Instrumental [3:23] / The Most Beautiful Girl In The World [4:37]
- 1994 CASS BR72516-4
The Most Beautiful Girl In The World [Staxowax – 5:14] / The Most Beautiful Girl In The World [Sexy Staxophone And Guitar – 3:54]
- 1994 CD BR72516-2
The Most Beautiful Girl In The World [Staxowax – 5:14] / The Most Beautiful Girl In The World [Sexy Staxophone And Guitar – 3:54]
- 1994 CASS BR72519-4
The Most Beautiful Girl In The World [Saxophone Version – 4:30] / The Most Beautiful Girl In The World [Vocal Version – 4:37]
- 1994 CD BR72519-2
The Most Beautiful Girl In The World [Saxophone Version – 4:30] / The Most Beautiful Girl In The World [Vocal Version – 4:37]
- 1994 CASS BR72521-4
The Most Beautiful Girl In The World [Mustang Mix – 6:19] / The Most Beautiful Girl In The World [Mustang Instrumental – 3:23] (Only sold at the NPG shop)
- 1994 CD BR72521-2
The Most Beautiful Girl In The World [Mustang Mix – 6:19] / The Most Beautiful Girl In The World [Mustang Instrumental – 3:23] (Only sold at the NPG shop)
- 1994 7" 7-18074
Letitgo [4:15] / Solo [3:48]
- 1994 CD 2-18074
Letitgo [4:15] / Solo [3:48]
- 1994 CASS 18074-4
Letitgo [4:15] / Solo [3:48]
- 1994 12" 0-41745
Letitgo [Caviar Radio Edit – 4:49] / Letitgo [Caviar Street Edit – 5:02] / Letitgo [Instrumental – 5:02] / Letitgo [On The Cool-Out Tip Radio Edit – 4:34] / Letitgo [Shem Stick Edit – 5:42] / Letitgo [(-) Shem Stick Edit – 5:42] / Letitgo [Original Radio Edit – 4:15] / Letitgo [Original Album Version – 5:33]
- 1994 Mad-CD 41745-2
Letitgo [Caviar Radio Edit – 4:49] / Letitgo [Caviar Street Edit – 5:02] / Letitgo [Instrumental – 5:02] / Letitgo [On The Cool-Out Tip Radio Edit – 4:34] / Letitgo [Shem Stick Edit – 5:42] / Letitgo [(-) Shem Stick Edit – 5:42] / Letitgo [Original Radio Edit – 4:15] / Letitgo [Original Album Version – 5:33]
- 1994 7" 7-18012
Space [Universal Love Radio Remix – 3:58] / Space [Album Version – 4:28]
- 1994 CASS 18012-4
Space [Universal Love Radio Remix – 3:58] / Space [Album Version – 4:28]
- 1994 CD 2-18012
Space [Universal Love Radio Remix – 3:58] / Space [Album Version – 4:28]

“On December 22, Paisley Park issued a press release that read as follows:

“⁶ has officially given notice to Warner Bros. Records (WBR) of his desire to terminate his recording agreement with the company. Over the course of their nearly two decade long relationship, The Artist and WBR have developed irreconcilable differences. Most recently, the unstable and ever changing management structure within WBR has made it impossible for the company to effectively market and promote its flagship artists, including ⁶. The Artist is prepared to deliver the three (3) remaining albums under his former name Prince which will fulfill his contractual to WBR. Currently, the albums are titled: *Prince: The New Power Generation Volumes I, II and III*. ⁶ will release a new recording entitled *Emancipation* once he is free from all ties with Time Warner.”

The press release wasn't very detailed, but it outlined my feelings as the Holiday week approached. While it was a message to everyone, it was more for the ears of the entertainment industry, and specifically it was geared towards the music industry and its musicians – both young and old, green and seasoned, struggling and successful. These words from Paisley Park are from me. My ultimate message is a cry for solidarity amongst artists and a reprieve from the greed of entertainment executives.

My message stems from a lifetime of development as an artist and as a businessman, and my increasing awareness of a greedy structure within the music industry that unjustly rewards large, slow corporate management teams, while overlooking and not protecting its bread and butter – the artists.

As difficult as it is to admit now, when I began my career with Warner in 1978, I had a lot to learn. The transition into the artist I am now hasn't been a smooth one. I don't want other young artists to be misled in the same way. I'm expressing my feelings so that others will learn from my mistakes. I also want all established artists to understand the issues and know that there should be a better way and to join with me to create that new path.

At 37 years old, I have been a recording artist for Warner Music for what will be seventeen years this April. I was only 19 years old when I recorded my first album as Prince. Recording for a large label was new and exciting. I had an opportunity to reach millions of people around the world, not just my faithful following here in Minneapolis around the club scene. As time passed, the realities of the music industry and its current hierarchical pecking system sunk in. Artists are last on the totem pole in terms of recompense.

My path has been a long and arduous one. In the beginning, both youth and excitement towards the opportunity to have an album produced made me, as Prince, naive. Savvy lawyers claiming to have my interest at heart, long in bed with the record companies they pimp, offered me what seemed to be a lucrative contract, without fully explaining the ramifications of its terms. I wrote an album a year for many years until I realized a trap had been laid. I would never be able to leave the legacy of my music to my family, my future children or anyone, because “Prince” did not own the Masters – I did not, and still do not, own my Art.

For most of all of my adult life, I have labored under one construct. I compose music, write lyrics, and produce songs for myself and others. My creativity is my life; it is what guides my everyday, my sleepless nights. My songs are my children. I feel them. I watch them grow and I nurture them to maturity. I deliver them to my record company, and suddenly, they are no longer mine. The process is painful. I have been long ready for a new program. The time is now.

As an artist, I want to share my music with others. I crave the experience of writing and sharing with others. It is what I do as an artist; as a human being. I take pleasure in the fact that others are able to share in my joy once the process is complete. My fans are my children's friends; I respect them and want to communicate with them.

As a businessman and the owner of NPG Records – the label that released “The Most Beautiful Girl In The World” – the 1994 Number One release by an independent, I realize that record companies are a natural part of the food chain. It is the record label that allows a musical artist to reach out to his or her audience, but that does not mean that whichever organization markets and distributes the music should own the final product, i.e. the Masters.

What I have learned as both an artist and a businessman is that a middle ground must be developed. All artists, whether new or established, must have a substantial ownership interest in the music they create. Conversely, all record labels need an incentive to market music and push it through their distribution systems; still, that incentive should not be ultimate control. Record labels have no right to enslave the creators.

The first step I have taken towards the ultimate goal of emancipation from the chains that bind me to Warner Bros. was to change my name from Prince to ⁶. Prince is the name that my Mother gave me at birth. Warner Bros. took the name, trademarked it, and used it as the main marketing tool to promote all of the music that I wrote. The company owns the name Prince and all related music marketed under Prince. I became merely a pawn used to produce more money for Warner Bros.

By my 35th birthday, June 7, 1993, I was beyond frustrated with my lack of control over my career and music. It seemed reminiscent of much that had been experienced by other African-Americans over the last couple of hundred years. They had turned me into a slave and I wanted no more of it. The dilemma had only one clear solution. I was born Prince and did not want to adopt another conventional name. The only acceptable replacement for my name, and my identity, was ⁶, a symbol with no pronunciation, that is a representation of me and what my music is about. This symbol is present in my work over the years; it is a concept that has evolved from my frustration; it is who I am. It is my name.

I look forward to the release of *Emancipation* in the near future. It will be The Dawn of the next phase of my life as a musician. It will represent my freedom from the past and it will be a continuum of what I have started here today.”

FIRST VERSION OF MESSAGE FROM THE ARTIST FROM THE DAWN WEB SITE.

cago Bulls vs. New York Knicks basketball game in New York as guests of Spike Lee. NBC television showed them briefly. On March 18th, they attended the premiere of Spike Lee's *Girl 6* in New York. ⁶ was in the audience at a James Brown show at Mystic Lake Casino in Prior Lake, Minnesota, March 22nd.

⁶ attended at least two of the parties following the Academy Awards on March 25th (without Mayte, but with four bodyguards). He was spotted at Planet Hollywood's inaugural event, after spending 25 minutes sitting outside in his limousine. He chatted with Whoopi Goldberg, who was escorted to his table.

Later ⁶ attended Elton John's annual Oscar-night AIDS charity bash at Maple Drive restaurant, which also attracted the likes of Jim Carrey, Emma Thompson, Nicholas Cage, and Patricia Arquette. Elton John said that he was “delighted to talk to Prince. He's one of the true geniuses in the music business.”

Tour plans and cancellations...

In late February, news spread about a ⁶/The Time tour with dates in March in some of the major US cities, including Washington DC, Boston, Detroit, Minneapolis, and Chicago. The response was great, with fans in Washington DC camping out for tickets. However, in early March the tour was abruptly cancelled.

⁶ plays Copenhagen...

The organizer of the Copenhagen Rock Festival has confirmed that ⁶ has been booked to play at the opening night of the three-day festival in Denmark on June 14th. The show at the Valby Idrætspark (capacity 60,000) will be ⁶'s only European performance this year. Reportedly, he will make a break from his US tour (!?) to play the festival. The activities headlines include (besides ⁶) Metallica, Toto, Paul Young, and Emmylou Harris.

Best International Male...

⁶ won the Best International Male Artist category at the Brit Awards in the UK, Monday February 19th.

US charts...

Here's how ⁶'s singles from *The Gold Experience* and the album itself have made it on the US *Billboard* charts (highest position reached).

- Pop singles chart: “The Most Beautiful Girl In The World”: 3; “Eye Hate U”: 12; “Gold”: 88.
- R&B singles chart: “The Most Beautiful Girl In The World”: 2; “Eye Hate U”: 3; “Gold”: 92.
- Pop album chart: *The Gold Experience*: 6.
- R&B album chart: *The Gold Experience*: 2.

- 1994 12" 41833-0
Space [Universal Love Radio Remix - 3:58] / Space [Universal Love Remix - 6:10] / Space [Funky Stuff Remix - 5:41] / Space [Acoustic Remix - 4:41] / Space [Funky Stuff Dub - 4:48] / Space [Acoustic Remix - 4:41] / Space [Album Version - 4:31]
 Maxi-CD 41833-2
- 1995 7" 7-17903
Purple Medley [Edit - 3:14] / Kirky J's B Sides Remix [7:01]
- 1995 CASS 17903-4
Purple Medley [Edit - 3:14] / Kirky J's B Sides Remix [7:01]
- 1995 CD 2-17903
Purple Medley [Edit - 3:14] / Kirky J's B Sides Remix [7:01]
- 1995 12" 43503-0
Purple Medley [11:03] / Purple Medley [Edit - 3:14] / Kirky J's B Sides Remix [7:01]
- 1995 Maxi-CD 43503-2
Purple Medley [11:03] / Purple Medley [Edit - 3:14] / Kirky J's B Sides Remix [7:01]
- 1995 7" 7-17811
Eye Hate U [Edit - 4:25] / Eye Hate U [Quiet Night Mix By Eric Leeds - 3:55]
- 1995 CASS 17811-4
Eye Hate U [Edit - 4:25] / Eye Hate U [Quiet Night Mix By Eric Leeds - 3:55]
- 1995 CD 2-17811
Eye Hate U [Edit - 4:25] / Eye Hate U [Quiet Night Mix By Eric Leeds - 3:55]
- 1995 12" 43592-0
Eye Hate U [Extended Remix - 6:17] / Eye Hate U [7" Edit - 4:27] / Eye Hate U [Quiet Night Mix By Eric Leeds - 3:55] / Eye Hate U [Album Version - 6:07]
- 1995 CD 43592-2
Eye Hate U [Extended Remix - 6:17] / Eye Hate U [7" Edit - 4:27] / Eye Hate U [Quiet Night Mix By Eric Leeds - 3:55] / Eye Hate U [Album Version - 6:07]
- 1995 7" 7-17715
Gold [Edit - 4:43] / Rock And Roll Is Alive! (And It Lives In Minneapolis) [4:34]
- 1995 CASS 17715-4
Gold [Edit - 4:43] / Rock And Roll Is Alive! (And It Lives In Minneapolis) [4:34]
- 1995 CD 2-17715
Gold [Edit - 4:43] / Rock And Roll Is Alive! (And It Lives In Minneapolis) [4:34]

questions & answers

Hello

Please send all questions to:
 Hello
 UPTOWN USA
 P.O. Box 43
 Cuyahoga Falls
 OH 44222
 Or via e-mail: <uptown2@ix.netcom.com>

The Hello section in our previous issue was a great success amongst our readers. For this issue, we have received interesting questions but we want even more. So keep on writing! The published readers in this issue will receive our remaining copies of The NPG's "Count The Days" CD-single - kindly given to us by Edel Sweden.

The Rebels

Dear UPTOWN,

I really enjoyed the new Hello section in the last issue. It was very informative and interesting, and I felt I had to write to you and ask about The Rebels. Was this

Prince's band before they were called The Revolution? Or was it an "isolated" project or an unreleased album that was titled The Rebels? Who were involved? And when did it happen?

David McCoy, Manchester, England.

We have received more questions about The Rebels, but we felt David's letter pretty much summed up the questions readers have about this project. Please note that the project is described more in the *Free The Music* article in this issue.

The Rebels was a one-off recording project with Prince's band in the summer of 1979, not long after he had recorded the *Prince* album on his own. Prince said in early 1979, "I really like working with this band, and I'm gonna do an album with them where everyone writes and I'm just playing with them. They're really great individually as well as collectively." Thus, it seems likely that this project had been planned for some time.

The Rebels was a group effort, with the whole band playing together and with vocals by most of the band members. Prince was just one member of the unit and contributed songs along with band members Dez Dickerson and André Cymone, and possibly others. Most of The Rebels' music is guitar-oriented rock, clearly showing Dez's influence on Prince's music.

Nothing ever happened to The Rebels and it is uncertain how serious Prince was about the project or if it was ever presented to Warner Bros. Most likely, it was primarily a way to appease Dez Dickerson and André Cymone, and possibly other band members, who wanted to contribute more to Prince's music. In the end, no one in the band wrote better songs than Prince. The circulating Rebels recordings are not very impressive, sounding somewhat anonymous and unoriginal in comparison to Prince's own albums.

Prince's band did not have a name until *Purple Rain* and as far as we know, The Rebels was never a nick-name for the band. It was just a name "invented" for a one-off recording project. To some extent, The Rebels project can be seen as an outlet for Prince's (and his band members') rockier music, even though everything they recorded was not hard rock. The next time Prince worked on a side project it was *The Time*, where the emphasis was on funk and R&B music.

Too groovy, Lisa

Hello!

Can you help me with information about a Prince song called "Lisa"? I really like this song and would like to find out more about it. I know it's usually said to be from the *Dirty Mind* sessions, 1980. Is that correct? It sounds like it could be from 1981 or 1982 to me. Is it about Lisa Coleman? Any help is appreciated.

Kim Struver, Munich, Germany.

"Lisa" was copyrighted at ASCAP in August of 1980 so it is safe to assume that it was recorded some time in 1980. Prince's tour with Rick James ended in late April, so "Lisa" can probably be dated to May-July 1980. The song was probably written tongue-in-cheek about new band member Lisa Coleman. In some ways, the song is a forerunner to some of the later 1999 material, with its fast, repetitive bass and simple analogue drum machine beat (at least a year before the digital LM-1 Linn drum machine appeared).

The lyrics, stating how Prince knows Lisa is nasty and that she is "too groovy," would have fit in perfectly with the concept of the *Dirty Mind* album. As a twist on the unfaithful lover theme, in this song Prince says to Lisa, "Tell your man, he'll understand." So here, Prince is the other man taking away, at least for awhile, someone else's girl. Prince's laid-back "Uptown attitude" is evident as he sings, "I don't care, as long as you know that somewhere, some day, we'll be together."

Nona Gaye

Dear UPTOWN,

Has Nona Gaye recorded an album at Paisley Park with the involvement of *45*? On 1-800-NEW-FUNK, a promo shot for "A Woman's Gotta Have It" was submitted. Was that for the album or just the compilation?

Burl Harris, via Internet.

As far as we know, Nona Gaye has not recorded a full album with *45*, only individual tracks. These include "A Woman's Gotta Have It" and "Love Sign" (on 1-800-NEW-FUNK), a remake of her father's "Inner City Blues" (featured in the recent VH-1 Special, *Love & One Another*), and a ballad entitled "Snowman," that is unreleased from 1994. In addition, Nona has also contributed backing vocals to "We March" on *The Gold Experience* and most recently on the title track to Spike Lee's *Girl 6* film. Anything is possible, though.

A collector's item?

Dear Editor,

A couple of days ago I encountered a promo by Mica Paris. On it is a version of "If I Love U 2Nite" sung by the man himself. I heard of the existence of such an item, so I bought it. It didn't come cheap, but if it is a genuine item, it should be worth the money I paid. The man I bought it from had some information on it:

- 300 were made and sent out.
- 253 were later returned and destroyed, so 47 should still exist (he said he knew this for a fact, and was obviously very sure of it).

Description:

• Sleeve: pale blue, shiny, thin 12" sleeve with little cut-out on the back (similar to official Prince UK 7" releases)

MICA PARIS: A STAND 4 LOVE E.P.

"IF I LOVE U 2NITE" REMIXED BY HELLEE HOOPER

"I WISH I'D NEVER MET YOU" DUET WITH BOBBY

WOMACK

"STAND UP" PRODUCED BY ULTIMATUM

STRICTLY LIMITED 4 DJ'S ONLY

The back is the same as the front, plus it has "12 BRWDJ 207" on the top and "4th B WAY" (logo) and "© 1991 owned by Island Records Ltd." on the bottom.

• Disc:

A-Side: orange label/12 BRWDJ 207/Stereo 33 1/3

RPM. DJ PROMO ONLY/LC 0407/BIEM STEMRA

"If I Love U 2Nite" (Hellee's Club U 2Nite Mix)

"If I Love U 2Nite" (Hellee's I Called U 2Nite Mix)

"If I Love U 2 Nite" (LP Mix) - Sung By Prince

B-Side: yellow label/12 BRWDJ 207/STEREO 33 1/3

RPM. NOT FOR SALE/LC 0407/BIEM STEMRA

"Stand Up" (Extended Mix)

"Stand Up" (Dub Mix)

"I Wish I'd Never Met You"

On both sides there is some more text: credits, unauthorized public... made in Great Britain.

• Remark: all songs have perfect sound quality, but when the version sung by Prince begins there is a VERY silent hiss audible.

QUESTIONS: Have you got any more or better information? What is it worth? Is the hiss on Prince's version a result of the fact it came from a demo tape, or is this proof that my item is a fake? Just to be on the safe side, I stored it in a safe. Is my concern for this item well-grounded or have I been misled?

Yours Sincerely,

Joris Van Lierde, Merelbeke, Belgium.

You can relax, Joris. You do have a legitimate (and very rare) item on your hands. How this 12" ever made it out to the public is a mystery that has never been fully explained, although the numbers you provided are in line with what we've heard. Our guess would be that someone in the pressing facility got a hold of Prince's guide tape for Mica somehow (which is probably why the sound isn't as good on the track), and the person thought it would be nice to make an "instant collectible." As far as a value goes, it's hard to put a price on such an item because to be honest we've never seen one actually go up for sale before. If 253 were returned, that doesn't necessarily mean that the other 47 managed to make it into the hands of Prince collectors - they could still be in the possession of radio stations, DJs, etc (people who don't know what they have). A safe estimate would probably be in the broad \$300-\$500 range.

A collector's item? [2]

Hello UPTOWN!

My question is: will UPTOWN magazines be worth any money as a collector's item in the years to come? I've always wanted to know!

Thanks in advance for answering!

Kim Rachel Lanhart, Folsom, California.

A very good question! Anything can be considered a "collectible" as long as there is demand for it in the marketplace. The past several years have seen an explosion of interest in Prince/*45* as a collectible artist, so there is good reason to believe that issues of UPTOWN are of interest to collectors as well. This is especially the case with the early issues (#s 1, 2 and 3) and others that are sold-out (#s 5, 7 and 8). Only around 500 of the first three issues of the magazine were printed, and because of the cost involved, there are currently no plans to reprint any of the issues. So get them while you can!!

Release It

This is a list of Prince & the New Power Generation fanzines which we believe are currently in operation. If we haven't received, or heard of, a new issue in time for our next issue, we will not include the fanzine in question. Please continue to send us your publications. Put us on your subscription list and we'll do the same.

The Continental

PO Box 21268, 3001 AG Rotterdam, Holland
e-mail: <TheContinental@cindy.et.tudelft.nl>
WWW: <http://morra.et.tudelft.nl/TheContinental/>
Language: English.

The Dawn

PO Box 8448, London N17 7PG, England
Language: English.

Elephants And Flowers

Stichting Principality, Postbus 12026,
NL-3501 AA Utrecht, Holland
Language: Dutch.

Funky Design

c/o Christian Murison, 27 Newport Street, Millbrook,
Near Torpoint, Cornwall PL10 1BW, England
Language: English.

internet resources

Interactive

FAQ

Ralph Meyell's FAQ (for alt.music.prince):
<amfaq@rayxs4all.nl> with subject "GET AMP".

Mailing lists

The Paisley Park Mailing List (PPML):
<cckevn@stem.indstate.edu> with subject "SUBSCRIBE
PPML" for subscription.
The Emancipation mailing list:
<igot@ra.isisnet.com> for subscription.

News group

alt.music.prince (a.m.p.)

World Wide Web (WWW)

The Dawn:
Here is an overview of the areas on Prince's official World
Wide Web site The Dawn <http://www.thedawn.com>:

Instructions 2 The Dawn <http://www.thedawn.com/
instruct.html> - A beginners guide to the site. It also ex-

The Interactive Experience

PO Box 541,
Sheffield S9 4YM, England
Language: English.

NewPowerSoul

Ralf Gülden, Hankepark 9, 52134 Herzogenrath, Germany
e-mail: <nps@pi.net>
WWW: <http://www.pi.net/~nps>
Language: German.

Purple Kiss

143/D, Rue Denfert Rochereau,
02100 Saint Quentin, France
Language: French.

Scandalous Magazine

Silkeborgvej 286, 8230 Åbyhøj, Denmark
Language: Danish.

7 Magazine

PO Box 363, Chadstone Centre, VIC 3148, Australia
e-mail: <severnag@ozemil.com.au>
WWW: <http://www.ozemil.com.au/~severnag>
Language: English.

The Voice

Kloosterstraat 50, 9150 Rupelmonde, Belgium
e-mail: <pub00497@innet.be>
WWW: <http://www.clubinnet.be/~tfoubert/voicexp.htm>
Language: English.

plains how to purchase merchandise in The Galleria.

Wedding Program <http://www.thedawn.com/program/
frontcover.html>, containing a poem in true Prince-style ex-
plaining how Prince met Mayte - was it coincidence or fate?

The Guestbook <http://www.thedawn.com/guest.
html> - Fill in your name and a message.

The Galleria <http://www.thedawn.com/galleria.html> -
a virtual shopping centre with all Prince & the New Power Gen-
eration artists albums, various clothing, jewellery, videos, etc.

The Chat Room <http://www.thedawn.com/chat/chat.
html> - chat with fans all over the world.

Video samples can be found at <http://www.thedawn.
com/video/view.html> and many more at <http://www.
thedawn.com/qt/> - These are Quicktime files containing
video excerpts of promo videos, both by Prince & the New Power
Generation and related artists. (NOTE: there are problems playing some files)

Sound samples - Realaudio samples are also available
through many of the music pages. Or use the shortcut:
<http://www.thedawn.com/ra/> You need the Realaudio
player to play these.

Note: Shortly before we went to press the qt/ra file links
were taken away although the files still remain in the same
directory. Fans have put up a mirror site at DMSR's
homepage: <http://www.ids.net/~dmsr/qtm.html> and
<http://www.ids.net/~dmsr/realaud.html>.

Message - The Dawn also contains an interesting mes-
sage from "The Artist" <http://www.thedawn.com/action/
Message/> on his current situation with Warner Bros. The
original message was written in first person by Prince, but it was
later changed to less personal third person, as a text written
about Prince.

Since the launch of The Dawn it has gone through some
changes and more improvements will be made in the future.

Links to many other Prince web sites from UPTOWN online:
<http://www710.univ-lyon1.fr/~burzlaff/uptown.html>

Prince

c/o Christian Loschi, Via Mengoni 9,
41012 Carpi (MO), Italy
Language: Italian.

the Prince family

P.O. Box 2007, So. Hamilton, MA 01982-0007, USA
e-mail: <PrinceFam@aol.com>
Language: English.

N.P.G. (the official Prince fanzine)

Paisley Park Enterprises Inc., 7801 Audbon Road,
Chanhassen, MN 55317, USA
Language: English.

comments & corrections

Does Not Compute

Paisley Park performances

Some people wondered after reading the Paisley Park
Performances mini-feature in UPTOWN #22 why we didn't
include the October 10th show which Prince played after the
Love 4 One Another activities. In fact, we covered this in
UPTOWN #21, but not in The Love 4 One Another Experience
mini-feature - it was included as "The Video Experience"
in the Crucial section. To sum it up, Prince didn't play five (as
stated in UPTOWN #22) Paisley Park concerts during Octo-
ber to December - including the October 10th gig, he
played six.

The "Old" Experience

In this article from UPTOWN #22 it was mentioned that
"Shhh" made history, because it is the first time Prince released
a cover on an officially released record. Although Prince is the
composer of the song, Tevin Campbell released it two years
earlier on his *I'm Ready* album.

As we all know, this has happened one time before: The
Hits, from 1993, contains Prince's version of "Nothing Com-
pares 2 U," a song he originally wrote for The Family's 1985
album.

Anyhow, none of these songs are covers per se, because
"Prince" is the composer of the songs. So, we are still wait-
ing for the first real cover release on record by Prince...

The German discography

Quite a few mistakes have been discovered in this article
from UPTOWN #22. First of all, the actual CDs to "Peach" and
"Sexy MF" were hard to reproduce, because the scanning
process made the CDs black - in reality they look like any
normal CD. Secondly, the pictures to the CD-singles "When
Doves Cry" and "Let's Go Crazy" have been mismatched.

Additional corrections

- 12" "Little Red Corvette" - cat no. 920107-0
(and not 921017-0).
- 12" "Partyman" [The Video Mix] - cat no. 921370-0 has
a running time of 6:20 (not 5:40).
- 12" "Cream" - the 'Album Version' should have been
included on cat.no. 9362-40197-1.
- 12" "Pink Cashmere" - cat no. 9362-41279-0, the
running time missing on 'Guitar Version' is 3:58.

Finally, we missed the following records:

- 1993 9362-41278-2 5" CD SINGLE
Controversy [edit - 3:35] /
Anotherloverholenyohead [3:58] / Paisley Park
[4:40] / New Power Generation [Part II - 2:57]
- 1994 9362-45700-1 LP
Come
- 1985 920365-0 12"
Raspberry Beret [extended remix - 6:36] / Hello
[extended remix - 6:29]
- 1990 921703-1 12"
New Power Generation [Funky Weapon Remix -
5:02] / TC's Rap [3:12] / Brother With A Purpose
[4:19] / Get Off [4:42] / The Lubricated Lady
[2:40] / Loveleft, Loveright [5:02]
- 1991 4-40197 Cassette single
Cream [NPG Mix - 5:47] / Things Have Gotta
Change [Tony M. Rap - 3:57] / 2 The Wire [Creamy
Instrumental - 3:13] / Get Some Solo [1:31] / Do
Your Dance [KC's Remix - 5:58] / Housebangers
[4:23] / Q In Doubt [4:00] / Ethereal Mix [4:43]
(yellow sleeve like the 12")





FREE THE MUSIC

SINCE THE LAST TIME WE WROTE ABOUT CIRCULATING OUTTAKES, January 1995 (*UPTOWN* #17), a large number of unreleased songs and alternate versions (and remixes) of released songs from different stages of Prince's career have emerged. It is quite remarkable that so many recent recordings escape and end up in the hands of collectors (and, inevitably, reach unscrupulous bootleggers).

Regardless of the moral aspects of collecting unauthorized recordings, we chronicle in this article songs that have appeared since January 1995. Note that the dating of the songs and sessions is often tentative. In some cases, we do have background information that makes it possible to date the songs relatively accurately, but in other cases we are more or less speculating.

1976 pre-Warner Bros. demos

Sweet Thing
I Spend My Time Loving You
Rock Me Lover
Don't You Wanna Ride?
Nightingale
Leaving For New York
Wouldn't You Love To Love Me?
For You

Some of the above titles are a bit tentative. These are some of the earliest known demos made by Prince, from circa 1976. The recordings seem to have been made onto a simple cassette recorder and the quality is crude. "Sweet Thing" is a cover of a tune by Rufus (which *Prince* also performed at the Astoria Theatre after-show, London, March 8th 1995).

Perhaps the most accomplished and interesting song of these early demos is "Leaving For New York," which features some very Princely lines, including what is probably his first use of the words "purple," "rain," and "dawn." The song begins, "Sitting there on the purple lawn, you've been there since dawn, wondering why I'm gone and for just too long. You're sorry you gave in to me, giving up your virginity, you're so afraid that you will be so alone, away from me."

"Nightingale" and "I Spend My Time Loving You" are romantic, sensitive ballads, while "Rock Me Lover" and "Don't You Wanna Ride?" are funkier, more uptempo and a lot raunchier, both lyrically and musically. In "Rock Me Lover," Prince says that "it's so cool that I scream" when they "get down," and he asks, "Won't you rock me, lover. Let me feel your heat up next to mine." Prince refers to himself as "the golden lover" in "Don't You Wanna Ride?" and he describes an encounter with a "foxy lady down in New Orleans," using sailing as a metaphor for their lovemaking.

The simple demo recording of "Wouldn't You Love To Love Me?" is quite different from the later released song [by Taja Sevelle 1987]. The chorus is similar, but the verses are different musically and lyrically. Featuring Prince on acoustic guitar, this version is slightly faster and more lively than the later released version.

Four slightly different versions of "For You" exist. The early versions feature the same lyrics as the *For You* version. The song originally included a coda of wordless vocalisations which was later removed. One of the version features Prince playing acoustic guitar, while another has him playing electric piano. Two versions feature piano and guitar accompaniment, but one of them is more or less Prince singing a capella. The idea to multi-track his voice on the song seems to have existed from the beginning.

1976 Chris Moon demo

Soft And Wet

The original version of "Soft And Wet" had completely different lyrics, as related by Chris Moon (in the *Unauthorized* home video). With a squealing guitar sound and echo on Prince's voice, the first version of the song is slightly more disco-influenced and "gimmicky" than the released song, which is sparser and tighter.

1977 demos and instrumentals

We Can Work It Out
Make It Through The Storm
Soft And Wet
Just As Long As We're Together
Baby
My Love Is Forever
Instrumentals

Prince began recording at Sound 80, a state-of-the-art studio in Minneapolis, after hooking up with Owen Husney in late 1976. The purpose was to record a new demo. They wanted to improve on the demo recordings Prince had previously done with Chris Moon at his Moonsound studio.

The versions of "Soft And Wet," "Just As Long As We're Together," "Baby," "My Love Is Forever" are fairly similar to the *For You* versions. Owen commented on the demo in an interview in 1979, "Everybody told us that it was probably the finest demo they had ever heard. You could have released what was on those demos."

"We Can Work It Out" and "Make It Through The Storm" are both excellent and match the *For You* material. "We Can Work It Out" closes with the line which sounds ironic 20 years later, "Making music naturally, me and WB." It seems likely that this song was recorded after Prince had signed with Warner Bros., summer of 1977. "Make It Through The Storm" was later recorded with Sue Ann Carwell, whom Prince was working with on a project in circa 1978.

There exists a number of instrumentals with a similar overall sound to the demos described above, so it is likely that Prince also did a lot of jamming and

more informal sessions at Sound 80 during 1977 besides recording demos in order to get a record contract and to prepare for the first album. The instrumentals show Prince's precocious musical talents and his versatility, covering blues, jazz, funk, and rock.

1978 demos

Baby, Baby, Baby

Nadeara

These songs can hardly be called "demos" since they seem to be improvised on the spot. Prince is backing himself up on an acoustic guitar.

1979 The Rebels sessions

Too Long

Thrill You Or Kill You

Disco Away

Turn Me On

Hard To Get

You

If I Love You Tonight

two instrumentals

The Rebels was a recording project with Prince's band in the summer of 1979. In contrast to his first two albums, The Rebels was very much a group effort, with the whole band playing together as a unit and with vocals by Dez Dickerson, André Cymone, Gayle Chapman, and Prince. Songs were also contributed by most of the band members besides Prince.

The Rebels' music was much more guitar-oriented and harder rock than Prince's first two albums, clearly showing Dez's influence on Prince's music. Nothing ever happened to The Rebels and it is uncertain how serious Prince was about the project or if it was ever presented to Warner Bros. "Thrill You Or Kill You" is André Cymone's song, but it is not known if any of the other songs, barring "You" and "If I Love You Tonight," were actually written by Prince.

Two songs from The Rebels sessions would later be re-worked by Prince. The Rebels version of "You" (or "U") is a guitar-fuelled hard-rocking number which is very different from the slick, dance version Prince later gave to Paula Abdul. "If I Love You Tonight" is sung by Gayle Chapman in a bluesy voice (similar to Bonnie Raitt's), but the song is fairly tedious in comparison to the later, vastly improved version recorded in 1987 (given to Mica Paris in 1990 and later cut with Mayte). The lyrics of the Rebels version are quite different.

1981 sessions

Broken

Tick, Tick, Bang

"Broken" was Prince's first attempt at writing a fifties-influenced rockabilly number. Even though the song sounds like a spontaneous live recording with his band, the song was probably recorded by Prince on his own. A bluesy piano opening is followed by Prince's a capella vocal intro before the song gets underway. The arrangement emphasises an electric piano and a fast bassline. The song, which is sometimes called "Broken, Lonely And Crying" by collectors, was occasionally played on the *Dirty Mind* club tour, spring of 1981.

Apart from a totally different instrumentation and arrangement, the original version of "Tick, Tick, Bang" is faster than the released *Graffiti Bridge* version. Prince's vocals are quite similar, though.

1982 1999 sessions

D.M.S.R.

Delirious

Something In The Water (Does Not Compute)

Three alternate versions/mixes of 1999 songs are circulating. "Something In The Water (Does Not Compute)" features a piano to the fore and a prominent bass, as well as a different vocal take from the released song. Prince's piano playing is a delight, and this alternate version is superb. The released version is a lot sparser as Prince seems to have removed the piano and bass parts in the final mix. The released version also features more vocals, the alternate version being more instrumental.

The alternate version of "D.M.S.R." is basically a slightly different mix of the song. "Delirious" is much longer than on 1999. Several minutes of the song was omitted for its inclusion on the album.

1984 The Family outtake

Miss Understood

A left-over from *The Family* album, this song is sung by Susannah Melvoin. The song is poppier and somewhat more lightweight than the other Family material. The self-pitying lyrics are a bit silly and do not seem appropriate for Susannah.

1985 session

Empty Room

"Empty Room" is a haunting, sombre medium-paced rock song with a passionate vocal by Prince[♫]. Three chords repeat over and over (there is no chorus or bridge), creating tension and an almost depressive mood. The song was originally recorded in August 1985, after an argument with Prince's then-girlfriend Susannah Melvoin. The song was revamped for the *I'll Do Anything* soundtrack and again for the video version that was screened before the March 1995 concerts.

1985/86 Flesh sessions

U Gotta Shake Something

This is a spontaneous and incredibly funky 15-minute jam featuring Levi Seacer Jr. on bass, Eric Leeds on sax, Prince on whatever, and most likely Sheila E. on drums. The sound of a live crowd has been mixed into the recording and a DJ introduces the "band" as Flesh, so it seems likely that this was actually recorded during the Flesh sessions, late 1985 or early 1986. The Flesh can be regarded as a forerunner to Prince's Madhouse project in that the focus was on jazz-flavoured instrumental music, even though "U Gotta Shake Something" certainly is more "funk" than "jazz." The song has nothing to do with the later Time song "Shake!"

1986 session

Get On Up

A cover of a song by The Esquires, which Prince performed a portion of on the *Act I* tour in 1993. Parts of the song were also used in "Everybody Get On Up" on Carmen Electra's album. Judging by the overall sound of the band and the instrumentation, this is a recording by the expanded *Parade*-era Revolution lineup. The song is clearly a live recording, possibly made during a soundcheck. Prince's cover version is not too exciting, though, containing not much more than a repeat of the title phrase.

1992 session

Letter 4 Miles

An instrumental tribute to Miles Davis, recorded by Prince and Michael Bland in late 1992. Prince improvises on piano and synth around a fluid bass line and Michael Bland's subtle drums. The piece would have fit very well on the first Madhouse album.

1993 Madhouse sessions

Rootie Kazootie

Space

Asswoop Segue

Asswoop

Ethereal Segue

Parlor Games

Michael B. Segue

Got To Give It Up

Sonny T. Segue

The initial sessions for the much-delayed and long-awaited new Madhouse album took place in July 1993. The planned album title is 24, which was also the title of the shelved Madhouse album recorded in 1988 (on the *Lovesexy* tour and right after the tour). The discarded Madhouse album has circulated for a long time amongst collectors and has previously been described in *UPTOWN*.

Since July 1993, the new Madhouse album has undergone several changes and post-production work. Two of the five unreleased tracks, "Asswoop" and "Parlor Games," were included on an NPG artist sampler tape (as were the two segues, "Asswoop Segue" and "Ethereal Segue"), dated January 5th 1995, while a sample of a third track, "Rootie Kazootie" (and the "Sonny T." segue) was included on *The Vernace Experience (Prelude 2 Gold)* sampler tape, summer 1995. "Space" is a laid-back cover of Prince's song, while "Got To Give It Up" is a song by Marvin Gaye.

1993 sessions

Zannalee

Ripogodazippa

The video of "Zannalee" was screened prior to the March 1995 concerts but the song was actually recorded in May 1993, during sessions for the *Glam Slam* *Ulysses* production (many of the songs turned up on *Come!*). "Zannalee" is an excellent uptempo blues tune performed by a "power trio" of guitar, bass, and drums, probably [♫], Sonny Thompson, and Michael Bland.

"Ripogodazippa" is a vaguely reggae-flavoured song of little musical merit. It is surprising that it was chosen to be included in the film *Showgirls*, which opened in the States on September 22nd 1995. The song was recorded back in October 1993 around the time of several *The Gold Experience* tracks, including "Gold," "Shy," "319," and "Billy Jack Bitch." It was also included on early configurations of the album.

1994 "Love Sign" remixes

Ted's Get 'Em Up Mix
Shock's Silky Smooth Mix
Ted's Funky Chariot Mix
Mack Attack Message Mix
Ted's Double Trouble Mix
Ted's Love Sign Radio Mix
Shock's Silky Smooth Int's

"Love Sign" is a focused, infectious catchy and funky tune, which deserved a much better fate. Some of the remixes are excellent. Ted is probably Teddy Riley.

1994 The NPG sessions

The Exodus Has Begun
Acknowledge Me
Funky
Proud Mary
Mad
Funky Design
Slave (2 The System)
Super Hero
Love... Thy Will Be Done
Somebody's Somebody

The first songs for the *Exodus* album were recorded in the spring of 1994. An early version of the album was compiled in June 1994. One of the songs recorded during this session was "It Takes 3" (not in circulation), which was mentioned in an interview with Morris Hayes.

Since then, more sessions followed and another configuration of the album was compiled in December 1994. By now, "Slave (2 The System)," "Super Hero," "Acknowledge Me," "Mad," "Love... Thy Will Be Done," "Funky," "Proud Mary," and "Funky Design" had been added (and "Hallucination Rain" and "It Takes 3" from the first version of the album were omitted). The album underwent further changes before it finally appeared, in early 1995.

The above tracks were all included on various configurations of the album. Many of The NPG songs were recorded live with the band, probably including Prince on guitar or synth (and backing vocals), and with lead vocals by Sonny Thompson. The band members have been evasive when it comes to discussing the songwriting of The NPG material. Most likely, most of the songs, if not all of them, were written by Prince, simply because he is such a prolific songwriter. The songs on the *Exodus* album are copyrighted by NPG Music Publishing, which is owned by Prince, indicating that the songs indeed are his.

Interestingly, Prince and The NPG "covered" three Prince songs during the sessions for *Exodus*, "Love... Thy Will Be Done," "Super Hero," and "Acknowledge Me." "Proud Mary" is a cover of the song made famous by Ike and Tina Turner.

No less than five of the unreleased NPG songs were played on the March 1995 European tour: "Funky Design," "Funky," "Proud Mary," "Super Hero," and "Love... Thy Will Be Done." "Funky" and "Love... Thy Will Be Done" were also played on the Japanese tour in January 1996.

The version of "The Exodus Has Begun" is slightly different from the *Exodus* track (less samples and sparser). Containing a lot of jamming, this version of "Super Hero" is very different from the *Blankman* soundtrack version.

"Somebody's Somebody" is a laid-back soulful ballad, sung by Derrick Hughes (who guested on *Exodus*), which may not have been part of the NPG sessions. Wholly different is "Slave (2 The System)," a fast, urgent rock number with angry vocals by Sonny, who finishes the song with the words "fuck that."

"Mad" and "Acknowledge Me" are amongst the most inspired tracks from The NPG sessions. Both are funky and catchy and manage to combine addictive choruses or hooklines with tight, rhythmic grooves. "Funky Design" is in a similar vein. Featuring Sonny on lead vocals, The NPG version of "Acknowledge Me" is different from the recording featured in *The Beautiful Experience* television film.

1994 The NPG Orchestra session

Kamasutra

The NPG Orchestra is, of course, Prince. Two versions of "Kamasutra" is circulating. One is circa 20 minutes and the second one is around 40 minutes. Most likely, the 40-minute version is the complete one, which Prince finished in the summer of 1995.

The Oriental-flavoured instrumental "Kamasutra" suite is a dramatic departure from everything Prince has done before. It is almost a classical piece. Very impressive and thrilling to hear Prince taking his music into uncharted terrain. A part of the suite was played during Prince's and Mayte's wedding.

1994 remixes

When Doves Cry
Pop Life
Erotic City
(Lemme See Your Body) Get Loose!
Loose Dub

The version of "Loose!" that was performed on the March 1995 European tour was actually a revised version of the song, called "(Lemme See Your Body) Get Loose!" "Loose Dub," meanwhile, is an instrumental remix of the song, possibly intended for a maxi-single release.

"Pop Life," "Erotic City" and "When Doves Cry" are "dance remixes" based on the original recordings of the songs. New instruments have been added and parts of the original recordings have been removed. The remake of "Erotic City" could be a fake. It is difficult to tell.

1994-95 sessions

Same December
18 & Over
Betcha By Golly (Wow)
Right Back Here In My Arms
Slave
New World

Videos of "Same December," "18 & Over," "Zannalee," and "Empty Room" were screened prior to the concerts on the March 1995 tour. Hopefully, some of these songs will be released one day because "Empty Room" and "Same December" are compelling and clearly superior to the average number on *Come* and *The Gold Experience*.

"Same December" is a first-rate raunchy rock offering with Prince's razor sharp guitar up front. The song is very well-crafted, containing several different musical sections.

"18 & Over" has been described as a slower, more relaxed version of "Come," which is an over-simplification since it really is a quite different song. The song has a laid-back funky groove and contains mostly rapped lyrics by Prince. A sampled voice says the word "come" over and over, while Prince repeats the phrase "18 and over, I want to bone ya."

"Betcha By Golly (Wow)" is a cover of a song by The Stylistics. Prince's version was premiered by DJ Brother Jules at a Paisley Park party, November 11th 1995 (it has also been played on Minneapolis radio).

"Right Back Here In My Arms" is stunning and we really hope it will be released some time. It is a soulful mid-tempo song with a funky groove and a hypnotic synth hookline. The song features lots of interesting and playful sounds as well as a rap by Prince. Perhaps it can be compared to "Acknowledge Me," "Letitgo," "Mad," songs which all combine funky beats (mid-tempo) with brooding, vaguely melancholy minor-key melodies. The song was copyrighted in August 1995, was also played on November 16th by DJ Brother Jules on his radio show on KMOJ.

"Slave" and "New World" were included on a cassette single that was given out at a Paisley Park party, December 9th 1995. The song "New World" was previously believed to be titled "Love 4 One Another." Both songs were described in *UPTOWN* #22.

1995 "P Control" remixes

Club Mix
Chatounette Control
Control Tempo
House Mix

The "Club Mix," "Control Tempo," and the French version, called "Chatounette Control," appeared on *The Versace Experience (Prelude 2 Gold)* sampler tape, summer 1995. Complete versions of the "Club Mix" and "House Mix" were included on the "P Control" cassette handed out to VIP's at the VH-1's *Fashion and Music Awards*, December 31st 1995. Prince also lip-synched to the "House Mix" version of the song during the show.

1995 "Rock N' Roll Is Alive (And It Lives In Minneapolis)" remix

Instrumental remix

The instrumental remix of the song was played on KDWB-FM radio in Minneapolis on September 15th 1995, containing samples of the crowd's chants from a Paisley Park concert on September 9th and samples of the DJ from his programme on September 13th. A longer version of the song also exists (played over the PA at the Love 4 One Another listening party, September 18th), but this version does not seem to be circulating on tape.

Compiled by PER NILSEN and LARS O. EINARSSON.

The Prince/[♀] Videography

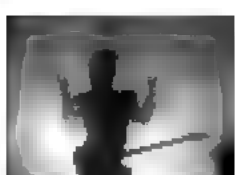
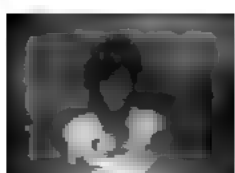
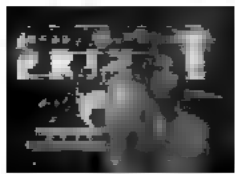
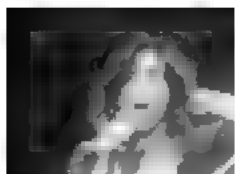


From the simplest of performance videos, to the multi-million dollar productions, the music video has become synonymous with the rock industry. With the advent of MTV, which began operations in 1981, it became almost unthinkable to have a significant hit without making a video clip. It is no longer enough to be a brilliant songwriter and a stunning musician; the artist has to be something of an actor, too, or at least a pretty face.

Prince has managed the visual demands of the "video era" with flair, but compared to video pioneers like Peter Gabriel, Madonna, Michael Jackson, and David Bowie, many of Prince's/[♀]'s videos look fairly simple and ordinary, largely lacking the innovation or experimentation of his most inspired music. He has made few really outstanding videos, but there are many that are very interesting.

Prince has made video clips ever since his second album, *Prince*, was released in 1979. Most of his early clips were straightforward performance videos. It was not until the late eighties, the *Lovesexy* and *Batman* albums, that his videos began to really contain something more than just simple footage to accompany the song. These days, he seems almost as prolific as a maker of videos as he is a recording artist.

2NIGHT WE VIDEO



For You and Prince

Although two singles were released in the US from *For You*, no video clips were made. The first Prince video most people saw was "I Wanna Be Your Lover," a video built, as some have suggested, to show Prince off as the next Stevie Wonder: a child prodigy and multi-instrumentalist but also as a bubblegum pop newcomer, destined to become the new darling of teeny boppers. He serves as master of every instrument in the song. He plays guitar, he sings, he plays drums and bass! The video bristles with potential and is just a promise of things to come. A second video of "I Wanna Be Your Lover" was shot, but not released. This clip shows Prince playing the song with his band.

Featuring Prince performing with his band, the clip for "Why You Wanna Treat Me So Bad?" is quite different, making it possible to get the feel of this talent as a live act and not just a one-man phenomenon. There's a microphone stand that just won't stay still, along with knee-high boots and pelvic thrusts. Such frolicking with band members definitely blurred Prince's sexuality and most probably formed the basis for questioning of his sexual preference. The video footage was also the first to showcase Prince in guitar hero mode. Flanked by both Dez and André, the closing solo displayed all the swagger, suggestiveness and virtuosity of Hendrix. The video is also notable as it features Gayle Chapman, Prince's first female keyboardist. Also note the first signs of the Cloud guitar on André's bass.

Dirty Mind

Only a year later Prince had cut his hair short into a new punk 'do. The two *Dirty Mind* videos for "Uptown" and "Dirty Mind" heralded a new naughtiness. Both videos feature Prince with his band performing the songs in front of a small audience.

By now, Prince had joined the ranks of the trench coat brigade; his flasher's coat concealing little more than a pair of bikini briefs and thigh-high aerobic tights—which would be revealed at appropriate moments. The spray painted 'Prince' on the drum kit signified further social rebellion, perfectly complementing the sexual rebellion (or perversion) evident in many of the tracks found on *Dirty Mind*.

Controversy

Again, two performance videos were shot for the *Controversy* album, the title track and "Sexuality." Both are quite impressive. Whereas earlier videos were very basic stage performances, these two clips are set on a church-like stage and seem to be a bit more choreographed. The lighting effects have improved substantially.

The "Controversy" video mixes precocious sexual imagery with a religious backdrop. The video lives up to its title by juxtaposing the settings of a church (the stained glass windows) with Prince's risqué repertoire.

"Sexuality's" promo video was a slightly different affair: the band in trench coats, a green laser, a social manifesto and a slightly corny strip for the finale.

1999

During the 1982-83 period MTV became a major force in the music industry. The double LP 1999 was a great commercial success and this was largely due to the amount of exposure the video clips for "Little Red Corvette" and "1999" received on MTV. Also filmed were "Automatic" and a rarely seen "Let's Pretend We're Married."

All 1999 videos are very similar, featuring Prince and the band, including a blonde Jill Jones providing Lisa Coleman with moral support and friendly assistance on keyboards and backing vocals, on stage performing to the camera. Most interesting is the "Automatic" clip which is about eight minutes long and concludes with a bondage scene with Prince, Lisa and Jill.

Purple Rain

The *Purple Rain* movie and album were both enormous successes and five singles were released in the US. "When Doves Cry" was released first and a full length video (5:54) was made. It contains footage of Prince climbing out of a bath, and along the floor

like a wildcat (in celibate rage). For some reason many video shows usually show the edited (3:49) version which is a shame as the full version continues with some great choreography and footage of the band.

The clip for the second single, "Let's Go Crazy" mixes the performance of the song from the film with miscellaneous footage from the film, while the third single, "Purple Rain" is directly lifted from the film.

Three live videos were shot on the *Purple Rain* tour to help promote the singles "I Would Die 4 U," "Baby I'm A Star" (filmed in Washington D.C., November 1984) and "Take Me With U" (Houston, January 1985).

Around The World In A Day and "4 The Tears In Your Eyes"

Three video clips were made in 1985 for singles from *Around The World In A Day*. Prince, with Lisa and Wendy also shot a special video of "4 The Tears In Your Eyes" for the Live Aid telecast. This clip has only been shown once and was exclusive to the Live Aid benefit. The audio track to this video was included on *The Hits/The B-Sides* release in 1993.

Winning the MTV award for best choreography the "Raspberry Beret" clip has to be one of Prince's best. The video sees him looking great in his cloud suit and Lisa Minnelli hard-core playing the song with his band. The performance of the song is mixed with an interpretation of the lyrics in cartoon form. The video features the intro of the extended version of the song with Prince coughing before launching into the song.

Prince chose not to appear in the video for "Paisley Park," which features a group of children dressed in psychedelic clothing playing in a park. Not one of his best.

The video for "America" is a live performance clip and was shot in Nice, France, October 27th 1985. The full clip is ten minutes long and features Prince playing drums and jamming with The Revolution, augmented by sax players Eddie M. and Eric Leeds. Most video shows played a shorter four minute version.

Parade

All singles released from the 1986 *Parade* album were accompanied by a video clip. "Kiss" is a classic clip with Prince doing what he does best with a veiled female dancer, while Wendy sits playing her guitar. The video was directed by Rebecca Blake who was responsible for the photography of Sheila E's *Romance 1600* album. She would later work with Prince on "Cream" and "Diamonds And Pearls."

"Mountains" is straight from *Under The Cherry Moon* except it is in colour. The video concludes the film and it is played with the credits rolling. The video was shot in April 1986 when Prince returned to France to shoot some additional footage for the film.

"Girls And Boys" is basically the performance from the film with a few added scenes which include the members of the expanded Revolution line-up. The additional scenes were filmed in November 1985 after principal shooting was finished on *Under The Cherry Moon*.

The clip for "Anotherloverholenyohead" is a live performance shot taken from *Parade Live*, the excellent television film made of the Detroit birthday concert, June 7th 1986.

Sign O' The Times

Only two video clips were made for the *Sign O' The Times* album, for the title track and "U Got The Look." A third video of "I Could Never Take The Place Of Your Man" was lifted directly from the concert movie *Sign O' The Times* as were videos of "The Cross" and "It's Gonna Be A Beautiful Night" which were shown on some video shows).

The video for "Sign O' The Times" does not include an appearance by Prince, being made up of the lyrics of the song and simple but effective graphics.

"U Got The Look" features Sheena Easton on stage with Prince and his band. The video was shot in Paris on the *Sign O' The Times* tour, June 1987, and it was included as a dream sequence in the *Sign O' The Times* movie.

Lovesexy

The *Lovesexy* album saw Prince in an experimental frame of mind. This was also the case with the video clips made during this period. "Alphabet St." is an interesting clip, almost cartoon like, and it is most famous for its "Don't buy The Black Album, I'm sorry" message. But where was it? The video is full of all sorts of messages and letters floating around everywhere. Most people expected to find it jumbled in with the letters which constantly filled the screen. For those who don't know, it's only a short way into the video and occurs when Prince sings the first verse. Following the line "she'll want me from my head to my feet," he moves forward and disappears into nothingness halfway across the screen. The message forms the vortex he walks through, written vertically down the screen in a dark colour.

The "Glam Slam" video seems a straightforward performance on the *Lovesexy* stage, however, it contains some interesting motifs. The "Love God" stop sign insignia appears a number of times and Prince wears a blind fold or veil. It is not until the closing strains of the song that Prince removes the mask and sees clearly. The video is also notable for featuring the Game Boyz.

"I Wish U Heaven" is unlike anything Prince had done before or has done since. Shot by Jean Baptiste Mondino (who took the photo used on the cover on the *Lovesexy* album) it features Prince, Cat Sheela E. and Boni Boyer in what seems to be a continual loop. An original idea that works very well.

Batman

Unlike most, if not all, soundtrack music videos, Prince's videos for "Batdance" and "Partyman" did not resort to performance footage cut with film scenes. Instead, he created his own character, Gemini, and plot adding a new twist to the notions of good versus evil, with the struggle between good and evil becoming embodied in one person. The videos for "Batdance" and "Partyman" are amongst Prince's best ever.

The "Batdance" video was directed by Albert Magnoli (director of *Purple Rain*) and shot in late May 1989. Two variations of the "Batdance" video exist, "Batdance (The Batmix)" and "Batdance (The Vicki Vale Mix)," but they are not official video clips.

The Gemini character appears all the way through the *Batman* album and in the "Partyman" clip. Here Gemini arrives just in time to save a party from fizzling out. All the guests unwisely fill their glasses from the tank which he has poisoned and by the end of the video everyone is dead. "Partyman" was also directed by Albert Magnoli, shot in Los Angeles in August 1989.

At the end of the "Partyman" video, Gemini proclaims "This ain't over yet," but the next video release, "Scandalous," was just a performance clip with Prince and his beloved microphone. Gemini was never heard from again.

If you have access to a CD-I player and the 3" CD single of "Arms Of Orion" then you'll be able to see some video footage of things such as an atom bomb exploding, Salvador Dali and many more images while "Arms Of Orion" is playing. It's sort of like a video clip but it does not feature Prince.

Graffiti Bridge

Only two singles were released from the failed *Graffiti Bridge* album. "Thieves In The Temple" was released first and Prince filmed a video for the extended eight minute plus version of the track. Most music programs only showed the first half of the video, making the full video quite rare.

Three videos were released for the second single, "New Power Generation." Two were for the album version of the track while the third was for the "Funky Weapon Remix" that was included on the Maxi Single release. The two videos of the album version use slightly differing footage from the film. Most likely, one was put together for the American market and the other for Europe. All videos feature outtake footage from the *Graffiti Bridge* movie.

A video for "The Question Of U" was directly lifted from the *Live In Tokyo* TV concert from 1990.

Diamonds And Pearls and "Gett Off"

The *Diamonds And Pearls* videos took the form of larger productions most establishing simple narratives or footage of the band

joking around. This is most evident in "Cream," one of the more self-indulgent narratives of the pack. In the intros of "Cream" and "Diamonds And Pearls" there is a focus on the media's pursuit of Prince, which he obviously sees as boring and repetitive. "Do you consider yourself a modern day Mozart?" "Are you in love?" "Do you have any plans for a new movie?" are all hurled at him by marauding reporters eager for a scoop. In "Cream" he ignores them, clearly annoyed at their presence, but in the video for "Diamonds And Pearls," he answers "yes" to all of them. Obviously a motif that interested Prince, because they later played a major part in the *CP* album. Both videos were directed by Rebecca Blake.

The "Gett Off" clip contains a slightly re-edited version of the song, most of the tune's story line being acted out with Diamond and Pearl amidst mindless bacchanalia and decadence. Obviously Diamond and Pearl's "audition" in this video pleased Prince because they subsequently appear in most of the *Diamonds And Pearls* clips. The "Gett Off" video was directed by Rande St. Nicholas.

Directed by Spike Lee, the original video for "Money Don't Matter 2Night" did not have Prince or the NPG in it, but concentrated on politically laden footage of the Gulf War and the effect of the US economy on an urban black American family. It seemed Warner Bros. thought it might be a good idea to have a second version with Prince passionately performing the song at the piano, perhaps more compatible with television programming. Luckily Lee's footage was not dispensed with altogether, but diluted with Prince and the band.

Other videos shot in 1991-92 include "Call The Law" (a B-side track which has The NPG in party mode), "Willing And Able" (an excellent live video shot in a studio at the same time as "Money Don't Matter 2Night"), "Insatiable" (shot in a dark room full of women, Prince dances around while being filmed by his lady), and "Strollin'" (The NPG fooling around in a park). Rande St. Nicholas directed "Insatiable," Scott McCullough "Call The Law" and "Strollin'," while Larry Fong shot "Willing And Able." The full length version of "Strollin'" was only included on a UK promo video cassette. A special version of "Willing And Able" was also made for the Super Bowl opening in 1992, which incorporated football players lip-synching the lyrics.

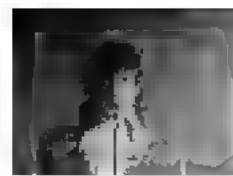
The "Gett Off" maxi video, released in 1992, included four clips of different "Gett Off" mixes besides the normal release: the "Houstyle" mix, "Violet The Organ Grinder," "Gangster Glam," and "Clockin' The Jazz." Rande St. Nicholas directed all the videos, with the exception of "Gangster Glam," which was credited to Paisley Park, in other words Prince. To describe each one of these would take a whole magazine in itself so we suggest you go out and buy it for a good half an hour's entertainment.

CP, Act 1, and 3 Chains O' Gold


"Sexy MF" remains the quintessential "come, see and conquer" video. Prince and the Game Boyz crash The NPG's weekly card game "in typical gangster glam fashion." Prince then "spots three cuties" who look to be a challenge and spits the invitation "You, you and you get in the car." Such eloquence obviously impress the said cuties who, after a little coaxing, leave with Prince in his big yellow BMW. Just a bit of fun really, albeit a little sexist, but for most the ultimately funky soundtrack would probably make most viewers forgive Prince for such flaws. There exists another video of "Sexy MF" from a withdrawn Paisley Park promo tape. Excerpts from this video were used by the Playboy channel when they created a "porno mix" of "My Name Is Prince."




Although now an affirmation long past its use by date, "My Name Is Prince," is the first introduction to a couple of important characters appearing on the *CP* album. Kirstie Alley of course portrays the tireless Vanessa Bartholomew, but more importantly, the lovely Princess, Mayte. In retrospect, the video was much like the album in that no one really had a clue what it was all about. "My Name Is Prince" exists in two different versions.

It was not until the release of 3 *Chains O' Gold* home video that a scatty narrative began to emerge. The outrageous Prince, a gangster glam womaniser, is approached for help by the recently orphaned Mayte. Prince changes the error of his ways when tamed by the beautiful "princess." It's the old "boy finds girl, boy loses girl and girl flies back to Egypt" story. Lightweight and unobtru-







sive he gets the girl in the end, the story providing a backdrop which irons out many fuzzy edges in the  album (but leaves many others open).

"J" is perhaps one of the most interesting videos of Prince's career. It has been widely suggested that the film clip is symbolic of his change from Prince to . In killing off the seven murderers of Mayte's father, Prince simultaneously kills off seven images of himself, the different persona's corresponding to the Prince's appearing in the videos for the tracks from the  album. Flanked by children dressed like he and Mayte, Prince is proclaiming a new future, where "the young are so educated they never grow old." There is an implication that, like childhood "Prince" is just the beginning of a long and fruitful career, reaching a new musical maturity in . Once again, like the veil motif in *Glam Slam* and like some sort of enlightenment, his vision of the future is clearer.

Further, it was suggested by Mayte in her *Controversy* letter, that when Prince walked through the door at the end of the "J" video "he has changed. Maybe it was the wonderful effect the children had on all of us. Maybe it was the fact that he killed off several images of himself during the video (an act he has yet to explain to anyone.) All I know is that he's changed." Using the guise of Mayte, this was a direct message from Prince. The closing of the doors marked the end of Prince.

A full-length clip for the B-side track "2 Whom It May Concern" was released to promote the  album. Several new videos were included in *Act 1*, a special presentation for ABC TV's *In Concert* series, broadcast December 18th 1992. The film is a mix of interview footage and promo clips from the  album. It included four videos not previously seen: "The Morning Papers," "Damn U," "Love 2 The 9s" and "The Continental."

With some changes and additional footage, the *Act 1* presentation was officially released two years later as a full length video called *3 Chains O' Gold*. The video included four additional videos, "The Max," "Blue Light," "Eye Wanna Melt With U" and "Sweet Baby." Once again, too many to describe. The *3 Chains O' Gold* video credits Paisley Park, Randeey St. Nicholas, and Parris Patton as directors.



The Hits/The B-Sides


The year 1993 was very quiet for Prince as he was having problems with his record company and his name. Only a couple of clips surfaced from *The Hits/The*


B-Sides. "Peach," which is filmed in a small stage-like room, sees Prince playing with only Michael Bland and Sonny Thompson, while Mayte poses for a photographer. The video was directed by Parris Patton.


"Nothing Compares 2 U" features segments of old clips and a live performance between Prince and Rosie Gaines at Paisley Park. A third clip "Pink Cashmere," was also released. This featured no new footage and was made up of images from earlier videos.

"The Most Beautiful Girl In The World," "Love Sign," and *The Beautiful Experience*

Prince's emergence as  came with "The Most Beautiful Girl In The World," released on February 14th 1994. In the video,  appears as the worshipper of beautiful women worldwide. Although the video is devoid of women anything less than beautiful (many "discovered" through the Eligible Bachelor ads—the song stressed inner beauty, "the kind that comes from inside.") The video furthermore extols the beauty of feminine empowerment, the first female president, nurturers of children, career women are cited in particular.

Two other versions of "The Most Beautiful Girl In The World" were also produced as videos. The video clip for the "Beautiful" mix (the B side of "The Most Beautiful Girl In The World") is basically made up of  posing while being surrounded by beautiful women. The "Mustang Mix" version is a performance clip that was taped at Paisley Park for the British music program *Top Of The Pops*. This version of the song is directed specifically at Mayte, who responds with a visually pleasing dance from atop a piano. Note also that a clip of a live *TOIP* recording of "Endorphinmachine" can be viewed at the end of the *Interactive* CD Rom.

On April 3rd 1994, *The Beautiful Experience*, a 70-minute film directed by  premiered on British television. The film consists of video clips, live performance footage, and a dreamlike storyline about Jan, played by Nona Gaye and her endorphinmachine, an interactive computer of the future.

The film included several new songs and video clips. "Interactive" was used for the intro to the  *Interactive* CD-Rom. "Days Of Wild" and "Now" contain both live (from Paisley Park, February 13th 1994) and pre-recorded footage while "Race," "Acknowledge Me" and "Pheromone" are all excellent studio videos. Most noticeable

V I D E O G R A P H Y

I Wanna Be Your Lover

available on The Hit Video collection

Why U Wanna Treat Me So Bad?

Uptown

available on The Hit Video collection

Dirty Mind

available on The Hit Video Collection

Controversy

Sexuality

1999

available on The Hit Video collection

Little Red Corvette

available on The Hit Video collection

Automatic

Let's Pretend We're Married

When Doves Cry

Let's Go Crazy

compilation of footage from the motion picture Purple Rain

Purple Rain

taken from the motion picture Purple Rain

I Would Die 4 U

LIVE

available on The Hit Video collection

Baby I'm A Star

LIVE

Take Me With U

LIVE

4 The Tears In Your Eyes

LIVE IN STUDIO

Raspberry Beret

EXTENDED VERSION

available on The Hit Video collection

Paisley Park

America

LIVE

Kiss

available on The Hit Video collection

Mountains

a black and white version featured in the motion picture under The Cherry Moon

Girls And Boys

Anotherloverholenyohead

LIVE

taken from the TV concert film Parade Live

Sign O' The Times

available on The Hit Video collection

U Got The Look

taken from the motion picture Sign O' The Times

I Could Never Take The Place Of Your Man

LIVE

taken from the motion picture Sign O' The Times

Alphabet St.

available on The Hit Video collection

Glam Slam

I Wish U Heaven

ext. in two slightly different editings.

Batdance

different editings exist for video clips to The Batman and Midsouth Max

Partyman

THE VIDEO MIX

Scandalous

Madv & Staples Time Waits For No One

cameo appearance by Prince

Thieves In The Temple

EXTENDED VERSION

New Power Generation

two versions exist (both compiles of Graffiti Bridge motion picture scenes)

The Question Of U

LIVE

taken from the TV concert film Live In Tokyo

Gett Off

available on both the Gett Off and Diamonds And Pearls home videos

Gett Off

HD STYLE

available on the Gett Off home video

Violet The Organ Grinder

available on the Gett Off home video

Gangster Glam

available on the Gett Off home video

Clockin' The Jizz

available on the Gett Off home video

Cream

available on both The Hits Video Compilation and Diamonds And Pearls home videos

Diamonds And Pearls

available on both The Hits Video Compilation and Diamonds And Pearls home videos

Money Don't Matter 2Night

two different versions exist, plus a third version combining the two previous the third combined version available on the Diamonds And Pearls home

Insatiable

available on the Diamonds And Pearls home video

Willing and Able

[LIVE IN STUDIO]

available on the Diamonds And Pearls home video another edit with Super Bowl footage exists

Strollin'

available on the Diamonds And Pearls home video

The NPG: Call The Law

available on the Diamonds And Pearls home video

Sexy MF

full version available on the Sexy MF home video

edit version available on the 3 Chorus O' Gold home video

2 Whom It May Concern

edit version included in the Act I TV film

My Name Is Prince

edit versions included in the Act I TV film and available on the 3 Chorus O' Gold home video

7

full version available on The Hits Video Collection home video edit version available on the 3 Chorus O' Gold home video

The Morning Papers

included in the Act I TV film, and available on the 3 Chorus O' Gold home video

Damn U

included in the Act I TV film, and available on the 3 Chorus O' Gold home video

Love 2 The 9s

included in the Act I TV film, and available on the 3 Chorus O' Gold home video

The Love Affair

full version included in the Act I TV film edit version available on the 3 Chorus O' Gold home video

The Max

available on the 3 Chorus O' Gold home video

Blue Light

available on the 3 Chorus O' Gold home video

Eye Wanna Melt With U

available on the 3 Chorus O' Gold home video

Sweet Baby

available on the 3 Chorus O' Gold home video

U & I

available on The Hits Video Collection home video

Pink Cashmere

Nothing Compares 2 U

Interactive

full version included in The Beautiful Experience TV film edit version available on the 4th Interactive CD-ROM

Days Of Wild

[LIVE]

first version included in The Beautiful Experience TV film second version included in the Love & One Another TV film

Now

[LIVE]

included in The Beautiful Experience TV film

Race

[EXTENDED VERSION]

included in The Beautiful Experience TV film

Don't Stop

included in The Beautiful Experience TV film

Acknowledge Me

[UNRELEASED SONG]

included in The Beautiful Experience TV film

Come

[ALTERNATE VERSION]

included in The Beautiful Experience TV film

Loose!

included in The Beautiful Experience TV film

Papa

included in The Beautiful Experience TV film

The Most Beautiful Girl In The World

included in The Beautiful Experience TV film

Beautiful

included in The Beautiful Experience TV film

The Most Beautiful Girl In The World

[MUSTANG MIX]

Lettingo

Space

When 2 R In Love

Love Sign

Endorphinmachine

[ALTERNATE VERSION]

available on the 4th Interactive CD-ROM

Dolphin

included in the Love & One Another TV film

Purple Medley

P Control

18 & Over

[UNRELEASED SONG]

Same December

[UNRELEASED SONG]

Empty Room

[UNRELEASED SONG]

Zannalee

[UNRELEASED SONG]

The NPG: Gett Wild

The NPG: Count The Days

The NPG: The Good Life

Gold

Eye Hate U

Rock And Roll Is Alive!

(And It Lives In Minneapolis)

HOME VIDEO CASSETTES

Purple Rain

The motion picture

Prince & The Revolution: Live

Show from the Purple Rain tour March 30th 1985

Sheila E.: Romance 1600 Live

Sheila E. show featuring 'A Love Bizarre' with Prince and The Revolution March 8th 1986

Under The Cherry Moon

The motion picture

Sign O' The Times

The motion picture

Prince: Lovesexy Live pt.1

Second part of a show from the Lovesexy tour September 9th 1988

Prince: Lovesexy Live pt.2

First part of a show from the Lovesexy tour September 9th 1988

Graffiti Bridge

The motion picture

Prince and The NPG: Gett Off

Five promo clips for the 'Gett Off' music angle

Prince and The NPG: Diamonds And Pearls

Promo clips and tour footage from the Diamond And Pearl album era tour

Prince and The NPG: Sexy MF

The promo clip

Prince and The NPG: 3 Chorus O' Gold

Promo clips from the 4th album

Prince: The Hits Collection

Promo clips

Prince: The Sacrifice Of Victor

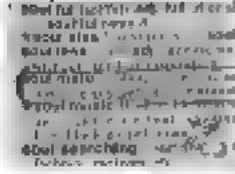
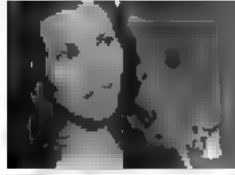
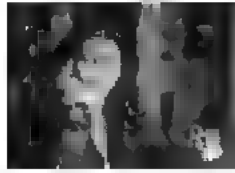
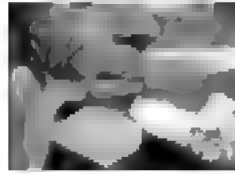
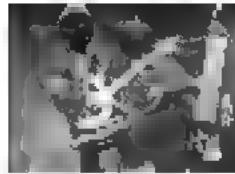
Prince and The NPG from an after show closing the Act II tour September 8th 1993

Prince: The Undertaker

The Paisley Park Power Trio are in the studio

The First Annual MTV Music and Fashion Awards and the Love & One Another television film

THE VH-1 EXPERIENCE



IT IS SUNDAY, DECEMBER 3RD 1995, and the fashion world's creme-de-la-creme have just witnessed a futuristic four minute fashion parade as a teaser to what the rest of the unique award night has in store for them. Being broadcast on VH 1 cable television, live from New York, the rest of America are invited to observe the special performance which is about to take place **The First Annual VH-1 Music and Fashion Awards.**

"Listen 2 the words carefully..."

The applause gradually falls silent as attention is focused to the large overhead video screen which is emitting a noisy hissing sound and fuzzy contouring. Like a descension from Heaven, the face of a beautiful young woman appears on the monitor. It is Mayte, with a message for the throng of onlookers: "Welcome 2 the dawn. U have just accessed the beautiful experience." Tension fills the air in anticipation of the spectacular being who is obviously due to appear after this, by now, well known introduction.

As the first strains of "P Control" hit the airwaves, Prince's voice can be heard echoing throughout the auditorium, speaking and advising: "This is a tale about control... felines' that is. But please don't be a victim of a 30-second bite. Listen 2 the words carefully, they are meant 2 uplift and enlighten all the members of the female persuasion, so that no woman ever... becomes... a slave!"

During Prince's conversing, the curtain is raised revealing a Prince symbol of epic proportions hovering high above, but to the rear of the main performance area. Tommy Barbarella moves around at the front of the stage in his gypsy-style sarong and Dr Marten's boots, blissfully playing the PurpleAxxe, convulsing his body in time to the music.

As the first verse begins, out saunters a fully clad figure, in purple slacks and jacket, complete with large hat on her or his head, which is bowed. Dancing both seductively then offensively, the person raises the head once or twice giving no clue as to who is behind the scarlet scarf wrapped tightly around the face. Spreading her legs and bending forward, the scarf is whisked off to reveal long black hair and a gorgeous Mayte. She proceeds to remove the rest of the suit, left wearing only her trademark short, short pants and a matching red brazier. She's also parading around in knee-length bright red boots with high heels and shoulder length red gloves.

By this time, the song has reached the second cry of "pussy control" from the chorus, to which Prince calmly strolls out singing and waving his free arm, hand in wild sign configuration. He is smartly dressed in a stunning red Versace suit with a white collared shirt. His jacket (also red) is buttoned all the way to the top, slightly revealing the tie showing at the neck. Long and slightly parted, his fringe barely covers his eyes. His short hair looks the best it has in a long while, as does his overall "business" appearance. He glides gracefully as Prince has done countless thousands of times in his high heels, this time with Slave imprinted on his cheek. The choreography is superb and spot on, including four dancers playing out mock scenes of the second verse. A skipping rope and a college degree are a few of the easily visible props used to demonstrate the lyrics. Prince plays the audience perfectly, gesturing in their direction on occasion and motioning with his hands. Always excellent with lip syncing, it isn't really obvious that Prince or the band is performing to a backing tape, but in some pieces of heavy dancing it is noticeable. The members of The NPG that are present are playing their hearts out, waving their arms in the air whenever they can. Morris twinkles on the organ in succinct unison to the music while Michael crashes on his drums. Sonny seemed to be missing as he sometimes tends to be lately.

The song moves into a slight instrumental bridge after the second verse where Prince humorously drops to one knee and comes face to face with Mayte's upper left thigh. He slowly wraps his arm around her leg, lifting the black gun mic to his lips as he simulates the singing of the next verse. Lifting his finger to indicate "one," it's hardly noticeable that he alters the words: "With one more verse 2 the story, I need another piece of yo' ear, I wanna hip U all 2 the reason why we're known as the players of the year."

Now the performance moves into high gear remix mode largely dependent on piano and drums (including an instrumental section from "Mad"). It's a surprising interlude where Prince seemingly gets pushed into the crowd by Tommy after Prince attempts to play

Tommy's PurpleAxxe. As Prince climbs back onto the platform gold balloons fall from the ceiling onto the stage and into the crowd, and Prince then brings his closed fist to his mouth, where it looks like he removes the pin from a makeshift grenade. He quickly pounds Tommy in the chest with his fist, his back to the audience in unison with a sampled "Ugh!" Tommy goes down and Prince turns around raising his arms, microphone to mouth almost singing acapella the "ahhhhh" strain of the chorus before the "pussy control" lyric, as the band breaks down. With bright light streaming out from behind him, Prince looks ready to be abducted by a UFO as he screams the lyric, Tommy on his knees, PurpleAxxe in the air. Easily the highlight of the show, truly a sight to behold for any Prince fan.

Short and see through

The remix continues as Prince pulls out another ace from his sleeve. Rapping "Get Wild," the fashion link is immediately obvious with the spoken words of the bridge: "Like U know U need 2 pick a funky outfit, short and see-through/Versace got it going on in the gold mesh, why don't U try it on tonight when U get dressed? Get Wild's the only aroma that my nose will see why don't U spray a little where U think I'm gonna be? And U know U know what shoes 2 wear, the ones so high U're scared."

By this time Mayte has completed her costume change after running from the stage half naked, throwing her bra in the air and covering her breasts with her arms. She emerges from the flanks with exactly what Prince had described; short and see through gold mesh, the two female dancers from before dressed identically Mayte at the forefront, large Prince signs on their chests. The gold shirts merge into semi-dresses, highly cut, showing plenty of leg and waist. Typical attire for the Prince female protégé.

Prince finishes off the spectacle with a quivering scream then a "Peace, and be wild" farewell, proceeding to turn and K.O. some guy who falls into the waiting arms of a dancer. As he does his exaggerated twirling punch, Prince mutters, "Don't even think about calling her a ho U juvenile delinquent." He then turns and departs the stage with Mayte, arm raised straight in the air, waving away from the audience, wild sign waving high. It was indisputably a show enjoyed and appreciated by all, as the crowd seemed excited and pleasantly surprised. A man beside Tina Turner in the audience can be visibly seen to be mouthing, "That was great!" while Tina grins and applauds, nodding her approval.

As the assembly were clapping, a new track started to kick with a heavy beat and lead female vox. The woman unidentified chanted: "I don't care what u been told. Pussy got U in contro," over and over. With just a funky thumping beat and speedy tempo, this remix of "P Control" (known as the House Mix) also includes a quicker version of Prince singing the chorus. It is an awe some techno-style revamped track which will hopefully be included on the single if it is released. The music was accompaniment for the models who walked out one by one while the evening's nominated designers were named. Catwalk models included Naomi Campbell and Helena Christensen.

The only act to have an "adult content" warning at the beginning of the broadcast, "The Artist Formerly Known As Prince" performed on the night along with Elton John, Kid Rock, The Pretenders and Tina Turner. The MF part of the opening lines to "P Control" were also silenced out interestingly enough but detracted little from the overall performance.

"It's working!"

On Saturday, January 27th 1996, VH 1 broadcast a special half hour segment of Prince produced music. This was immediately followed by a new hour long television film created by Prince in conjunction with VH 1, **Love 4 One Another**.

"Thanks a lot for taking a video break with us. I'm A.J. Hammer leading you through a half hour of some of your favorites, and we lead off with the Queen of Video herself, Madonna. This next song is a cover of a Marvin Gaye classic that Madonna recorded with the British group, Massive Attack. 'I Want You' is available on not one, but two new albums; you can hear it on the Marvin Gaye tribute CD, and also one of the three new songs on Madonna's new album, *Something To Remember*, a compilation of her best

ballads and love songs. Here's Madonna with "I Want You." Cue to the Madonna video clip, "I Want You." 20 seconds pass. Still no ☿.

"Fffssssshhhrrrrrr" Up flashes the ☿ symbol, then an outside shot of Paisley Park. A bemused ☿ is sitting reading a magazine in one of the Paisley Park studios with his back to the monitor showing the Madonna clip. Upon hearing her, ☿ turns around, glances upward, then obviously unimpressed with what he sees, pulls a face and reverts his attention back to what he was reading.

"How much longer?" ☿ asks, leaning over the console towards Morris. Mr. Hayes chuckles and brings two wires together which set off a small explosion, knocking ☿ back in a puff of smoke. Looking up at the monitor, Morris searches for confirmation of his efforts. "That should do it, check the monitors." Amazingly, The New Power Generation clip, "The Good Life," livens up the screen, the booming intro sounding throughout the room. A delighted ☿ exclaims, "It's working!"

As "The Good Life" is heard playing, the scene switches back to the VH1 studios, where we see engineers and producers running around chaotically. The NPG are on every screen in the control room as people and papers fly everywhere. We also see a female assistant telling A.J. Hammer (the VH1 announcer), "You're not on the air, you're not on the air!"

The clip continues, leading us to believe that ☿ and The NPG have taken over the VH1 broadcast, making it their show. The format for the rest of the 30-minute video clip program is basically ☿ and The NPG at Paisley Park watching their clips go live to air while the people at VH1 run around trying to stop them and regain control. Occasionally we see A.J. complaining, or addressing the audience, with the assurance that everything is "back to normal." Along with "The Good Life," the other clips played are "Count The Days (Clean Version)," "Dolphin," and brief 10-second passages from "Endorphinmachine" and "Eye Hate U."

"If Eye Love U 2night"

Mayte's first single from her *Child of the Sun* album, "If Eye Love U 2night," begins. ☿ urgently calls out, "Somebody call Mayte!" The sensual video is nearing its end, when Mayte finally arrives at the studio, accompanied by her cute puppy dog. As she proceeds to go inside, we notice that opening the door would unplug a power point with a large "Do Not Unplug" sign over it. Mayte inevitably causes the disconnection, resulting in her video disappearing from the monitor. Jaws drop and all eyes in the room turn to look at her. She stares down, realising what she has done, then glancing upwards at the angry NPG, turns tail and runs with the puppy yelping in pursuit. ☿ smirks and, along with Tommy Barbarella and Morris, run out to chase after her.

Cue back to the VH1 announcer, A.J. Hammer. "Well, we only have time for just one more video, so why don't we end it the way we tried to start it, with *Something To Remember* from Madonna. Now this one off her latest CD is actually a video sequel; in the video for "Take A Bow," Madonna was dumped by her matador boyfriend, but this time Madonna strikes back. Here she is with 'You'll See.' Thanks a lot for watching, I'm A.J. Hammer." Cue to the Madonna video clip, "You'll See."

Another 30 seconds or so passes before we see ☿ standing back in the studio, watching Madonna open mouthed and full of disappointment. The session finishes with a bright full facial shot of ☿ mouthing the words "I love U". This half hour program is played before and after the *Love 4 One Another* special.

Soul mates

The new *Love 4 One Another* television movie is in a similar vein to *The Beautiful Experience* TV special [see *UPTOWN* #13], circulating around a lonely girl who finds happiness through ☿'s music. There's a twist however, as this girl is a true ☿ fanatic who sets off to Paisley Park for a meeting with his Royal ☿ness.

Immediately away we are introduced to Nikki, a girl who believes that for every male there is a perfect female counterpart. She admits that she is crazy, "crazy about the man they used to call 'Prince'" and is here in Minneapolis tonight, from Texas, to let ☿ know that she's his soul mate.

Upon arriving at Paisley Park, Nikki cautiously enters to the sound of "Rock And Roll Is Alive! (And It Lives In Minneapolis)." ☿ and The NPG are up on stage kicking the groove hard, for the crowd of party goers who are reacting in a predictable berserk manner. The band are outfitted in winter ski attire with heavy coats and snow gear. ☿ himself is wearing a large purple jacket with yellow trim and hood, over an NPG jersey of the same colour. Matching ski pants, goggles and white uggh boots complement the rest of his outfit. The NPG are wearing similar black coats, but the most noticeable winter things are Sonny's black NPG beanie and Mayte's fur coat, ear muffs and short ski pants. The stage is set up in the same way as *The Gold Experience* tour with Morris and Michael on the left and Sonny and Tommy on the right. ☿ jams up the front behind a large ☿ symbol and there is also a conveyor belt which runs straight up the centre of the stage.

Due to the bright lighting, The NPG are easily visible during the performance. Notable highlights include Tommy stage diving into the crowd and snow falling from the ceiling, covering ☿ and the band as well as the stage. During the clip, we see Nikki watching the show from the front, and part way through, ask another onlooker whether he knows the password to get upstairs. Shaking his head, the man gets back to dancing, leaving Nikki to ponder how else she can get upstairs to see the Man.

The password

The song finishes and Nikki goes to check out Paisley Park's reception area. ☿'s male secretary is behind the front desk, busily answering incoming phone calls, occasionally calling ☿ to ask him about his appointments. Nikki tries to talk to him, but because he is so busy talking, her efforts are to no avail. Instead, she watches as the secretary calls up ☿ to tell him Spike Lee is on the line. Nikki takes note of the three digit number he dialled, 777. The secretary gets up to go, but before leaving, warns Nikki not to touch anything. As soon as he's out of sight, Nikki uses the house phone to talk to ☿.

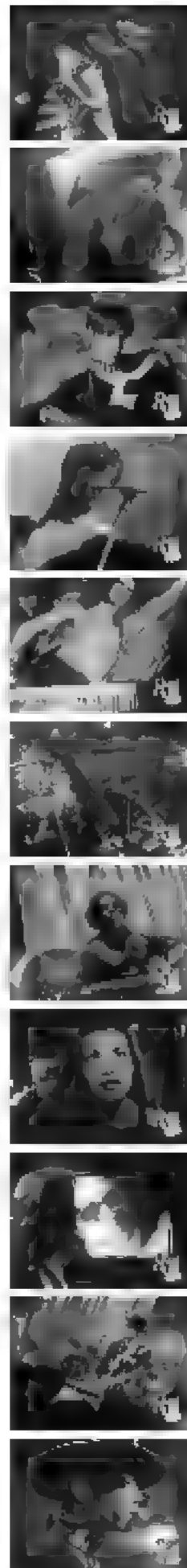
☿ picks up the phone, "slave" scrawled on his face, with a blue sky and moving clouds in the background. "Talk," he says. "That's a strange greeting," Nikki replies. "And who might this be?" ☿ asks in bewilderment. Nikki goes on to explain how she is his soul mate, to which ☿ humorously replies, "Sorry, we don't serve alcohol here." ☿ then goes to hang up the phone. Nikki stops him just in time by saying she doesn't drink alcohol, then pleads with him to tell her the password to get upstairs. "Come on... I come in peace! To hurt you would be like hurting myself. Don't you want to see your soul mate?" ☿ pauses, thinks for a second, then tells her the password is, "Love 4 one another". After hanging up, ☿ grabs a nearby dictionary, circles a word and slices the page out. Nikki successfully passes the security guard to ascend a flight of stairs. At the top, a blue candle shaped like a dolphin awaits her, along with the meaning ☿ cryptically encircled for "Soul mate."

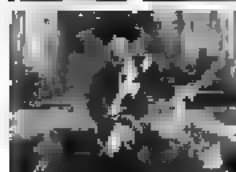
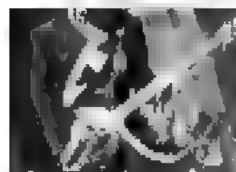
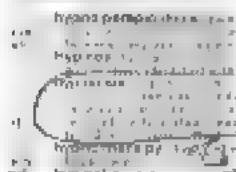
The next song is an alternate version of "Days Of Wild." ☿ scat raps the lyrics and the swearing is silenced out. The NPG and ☿ are back in their normal apparel, making the crowd wave the wild sign high while chanting "These are the days/These are the days!"

Back at reception, we notice Nona Gaye arriving straight from the airport. She speaks to ☿ via the same phone Nikki used. ☿ asks her if she's ready to perform "Inner City Blues" and reminds her that they should cut the *Girl 6* track for Spike Lee soon. Nona tells ☿ to "call her" and goes to do her song.

During Nona's pleasant vocal performance of "Inner City Blues," ☿ watches Nikki talking and laughing with Tommy downstairs through a video camera hook up. He seems a little upset and we next see him give a courier a piece of paper to take to her. The delivery takes place on the dance floor, this time the word from the dictionary is "Hypnosis." Nikki ducks out an emergency exit and calls him back. "It's working," she tells him, but ☿ already knows. "Can I come up?" she asks. "I won't be here," ☿ replies. "Where are you going?" "For a ride." "Can I come?" "No." Click. ☿ has moved on.

The comedian David Chappelle comes on stage now, to crack a few jokes. He tells one about being hypnotised, as we see mod-





el Veronica Webb arrive and give a greeting kiss to each member of The NPG in turn. "How many like the blues tonight?" ¹ is back on stage, black ² guitar in hand, jamming on a funky blues number. Midway through "The Ride," ³ plays an extended solo, which nps through the hearts of all present. "If U got the time baby, I got the nde," ⁴ sings at the end, to thunderous applause.

Fanatic

Nikki now enters an "Authorized Personnel Only" area somewhere within Paisley Park. Looking around, the walls display posters of ⁵'s recent *Vibe* cover and the front of *The Beautiful Experience* booklet. Picking up a video, Nikki sits down to watch interview views with Tommy Barbarella, Morris Hayes, Michael B. and Sonny T. Through the monitor she watches ⁶ and The NPG live on stage starting "The Jam." Another slightly different version of the heavily performed concert tune; The NPG have changed the solos and ⁷ the introductions. Sonny T. gets left out at the end because ⁸ suddenly "feels a groove" and breaks the whole band down so it's just him playing. He solos for a brief 20 seconds, pulls The NPG back in, then abruptly stops the song altogether.

We go back to an overjoyed Nikki who has just accessed the extended "Purple Medley" experience. The screen changes back and forth from the pre-filmed medley video ⁹ created using old Prince footage, and Nikki's delighted face. There's new film of ¹⁰, The NPG and Mayte during songs which don't have clips: "Sexy Dancer," "Let's Work," "Irresistible Bitch" and "If I Was Your Girlfriend." There's also classic live footage from the Tokyo Dome and of "Darling Nikki" and "A Love Bizarre." It prematurely ends at "If I Was Your Girlfriend," then finishes with the spoken introduction from "Let's Go Crazy" and the burial of Prince's chain cap that he wears in the "My Name Is Prince" clip (the same footage from the end of the *Three Chains O' Gold* video).

The phone rings. "Talk," answers Nikki cockily. It's ¹¹. "What are you doing?" he queries. "You're not supposed to be in there." Nikki tells ¹² that she's his biggest fan, to which he responds by telling her to look at the dictionary to her right and find the word "fanatic."

Nikki reads out the meaning, "Over enthusiastic, zealous beyond the bounds of reason," that's enough thank you very much, I'm in complete control." ¹³ knows the meaning of "fanatic" too well. "Wild and often dangerous enthusiasm." The best you can be is a friend, I don't need another fan." Nikki then asks, "Is that anyway to speak to your soul mate?" "You're my soul mate?" ¹⁴ wonders aloud. "Yes." "Says who?" "My heart." "Come to the stage, you'll see my soul mate. She'll be dressed in gold."

Up on the stage glitter falls over everything and everyone, as the familiar first chords of "Gold" begin. ¹⁵ walks out, arms out stretched. The whole room seems yellow and there is gold glitter everywhere. Every time Michael crashes on the cymbals, gold glitter flies up into the air. After the third verse and chorus Mayte comes out dressed in a gold sequined outfit. She's throwing glitter about and twirling her trademark ribbons. Nikki looks up at her, "slave" etched on the opposite side of her face to ¹⁶, as though she's his other half. She realises what he meant about his soul mate being "dressed in gold."

We can interpret the meaning in two ways. Either Mayte is his soul mate, and ¹⁷ was hunting at tying the knot with her, or alternatively, ¹⁸ could have been referring to his music as being his soul mate, singing about gold with the entire stage covered (or dressed) in gold glitter.

Nearing the end of the song, ¹⁹ bows, arms outstretched, moving backwards along the convey belt to eventually vanish from sight. With the crowd still waving their ²⁰ tambourines and chanting "go-ooold, go-ooold," Nikki leaves the concert area to place a message on the door of ²¹'s boudoir. It's another page from the dictionary. The circled word? "Friend."

By ADRIAN SPORTELLI.

²² performing at the *The First Annual Vhl 1 Music and Fashion Awards* [page 17]. All other photos from *Love 4 One Another*.

	8 Jan - Tokyo, Budon	9 Jan - Tokyo, Budon	11 Jan - Osaka, Osaka, O Ha	13 Jan - Osaka, Osaka, O Ha	16 Jan - Tokyo, Budon	17 Jan - Tokyo, Budon	20 Jan - Yokohama, Arena
1999 Endorphinmachine	1	1	1	1	1	1	1
Shhh	2	2	2	2	2	2	2
Days Of Wild	3	3	3	3	3	3	3
Now Babies Makin' Babies	4	4	4	4	4	4	4
Sex Machine		5	5	5	5	5	
Funky Stuff	5			6		6	
Johnny					6	8	
Glam Slam Boogie					7		
Mary, Don't You Weep						7	
Girls And Boys Race							5
The Most Beautiful Girl...	6	6	6	7	8	9	6
P Control	7	7	7	8	9	10	7
Letitgo	8	8	8	9	10	11	8
Starfish And Coffee	9	9	9	10	11	12	9
The Cross	10	10	10	11	12	13	10
We March	11	11					
Love... Thy Will Be Done	12	12					
Funky	13						
The Ride	14						
The Jam	15		11	12	13	14	11
One Of Us			12	13	14	15	12
Do Me, Baby		13	13	14	15	16	13
Sexy MF	16	14	14	15	16	17	14
If I Was Your Girlfriend	17	15	15	16	17	18	15
Vicki Waiting	18	16	16	17	18	19	16
Eye Hate U [full length]	19	17					
Purple Medley			17	18	19	20	17
Oriental Intro	20	18	18				
7	21	19	19	19	20		18
Billy Jack Bitch	22	20	20	20	21	21	19
Eye Hate U 319		21	21	21	22	22	20
Gold	23	22	22	22	23	23	21

Footnotes

¹"777-9311" bass part incorporated into "Days Of Wild."

²"Babies Makin' Babies" played without vocals.

³"Babies Makin' Babies" not played at all.

⁴Brief instrumental-only version of "Eye Hate U" ("319" not played).

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THE 1996 JAPANESE TOUR REPORT



THE JAPANESE CONCERTS WERE SIMILAR TO THE EUROPEAN TOUR IN March 1995 even though [♫] did not use the Endorphinmachine stage set this time. The stage was set up similar to what can be seen in the "Gold" video, with two golden statues, and the overall production, lighting and special effects, seemed cheaper than in Europe. Before the first two Tokyo concerts, a sound-only version of the "Purple Medley" was played over the speakers. For all other shows, the eleven minute video was shown. Except for the addition of a page in Japanese writing, the Japanese tour programme was the same.

The main difference between the Japanese and European tours was the addition of a number of Prince "covers": "Starfish And Coffee," "The Cross," "Do Me, Baby," "If I Was Your Girl friend," "Vicki Waiting," and "Sexy MF." Some of the concerts also included a cover of Joan Osborne's "One Of Us." New since the European tour was also the live performance of the "Purple Medley" (four minute version).

The performances of the Prince songs sounded inspired and the concerts definitely benefited from the inclusion of these songs, most of which were played in slightly re-arranged versions. Over all, the Japanese concerts were very enjoyable. [♫] appeared to be in a much more relaxed mood than in Europe, when he had seemed tense and wired.

[♫] kicked off the show with "Endorphinmachine," which was preceded by a few seconds of the "1999" lick. The first section of the set closely resembled the 1995 European tour as "Endorphinmachine" was followed by "Shhh," "Days Of Wild," and "Now" (incorporating "Babies Makin' Babies"). Much like in Europe, next was either "Get Up (I Feel Like Being A) Sex Machine" or "Funky Stuff," followed by "The Most Beautiful Girl In The World," "P Control," and "Letugo."

Several other songs played on the European tour were also part of the Japanese repertoire: "Funky," "The Ride," "The Jam," "Love... Thy Will Be Done," and the Oriental intro and "7." As in Europe, "Gold" was the concert closer. In contrast to the brief version played on the European tour, the Japanese tour featured a full length version of "Billy Jack Bitch." The first two concerts included a longer version of "Eye Hate U," but it was later played in the abbreviated European tour version (with a slight lyric change as [♫] sang "I love you" at one point instead of "I hate you"). "P Control" was slightly re-arranged and included a rap from "Get Wild." "Days Of Wild" also included partially new lyrics.

8 January: Tokyo, Budokan

[♫] played four shows at the Budokan, which had a capacity of around 8,000 for the concerts. The opening show was very good, though somewhat uneventful. [♫]'s guitar was mixed up very high during the opening numbers. "Do you like funky music?" [♫] asked before nipping into a brief bass solo as part of a very long "Days Of Wild." During the song, [♫] tried to get the audience to chant "Prince is dead" and "Long live The New Power Generation," as well as the "na na na" chant. "Now"/"Babies Makin' Babies" was also very long and playful, causing [♫] to remark at one point, "Is it funky or what?" He chanted "Tokyo" in a funny high voice. [♫] closed "Funky Stuff" with a terrific bluesy guitar improvisation.

[♫] introduced "Love... Thy Will Be Done" as a "love song to love." The song was followed by "Funky" and "The Ride," none of which were played in any of the other shows. "Tokyo, do you

like this ride?" he asked while playing "The Ride." During the song, [♫] got upset with Michael Bland for playing too loud when [♫] wanted the music to be more quiet.

[♫] followed "The Jam" with a speech, "Tokyo, to be part of The New Power Generation means one thing to me: taking control of your own life, do what you believe in, thinking about the positive and keeping your mind on God. We do not believe in record companies. We do not believe in record companies because we make the music, you and I. You and I there's nothing else in this equation. It's just a flow of energy from here to there and back again. Back when my name was Prince, there was a record company in that equation. And it was good while it lasted. But I'm here to say that Prince is dead. Long live The New Power Generation." He concluded by saying, "But before we get to that, Tommy Barbarella got to get to this," which was a cue for Tommy to start the sampled horn intro to "Sexy MF."

The computer voice intro to "Gold" did not work and [♫] just spoke a few words over an organ intro before launching into the song. [♫] smashed his guitar and left the stage visibly upset after "Gold." Apparently, he was not quite happy with some of the band members.

9 January: Tokyo, Budokan

The second Tokyo concert at the Budokan was one of the least inspired of the tour. [♫] removed "Funky," "The Ride," and "The Jam" and played "Get Up (I Feel Like Being A) Sex Machine" instead of "Funky Stuff." "Do Me Baby" was also added to the set. Besides a normal, full length version a brief instrumental version of "Eye Hate U" was played before the computer voice intro for "Gold" entered.

The "Babies Makin' Babies" jam included some great GoldAxse improvisations. "I want everyone to party tonight," [♫] said during a playful "Get Up (I Feel Like Being A) Sex Machine." During the song, he asked if Tokyo was a "funky town" and said, "I wanna see how funky you are." He also included a chant of "Tokyo o-o."

[♫] played some loud power guitar chords over the opening of "Love... Thy Will Be Done," which he introduced as a song "about the love of God." After playing "7," he said, "My name is not Prince. Prince is dead. Prince is dead. Long live The New Power Generation." Before Morris played the "Billy Jack Bitch" sample, [♫] asked, "And all those who don't understand, what do we say?"

11 January: Osaka, Osaka-jo Hall

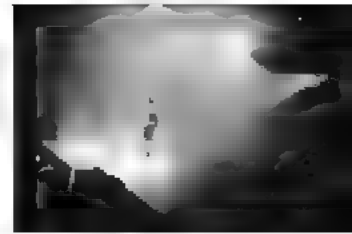
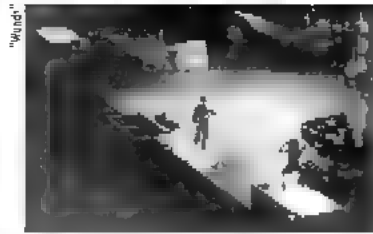
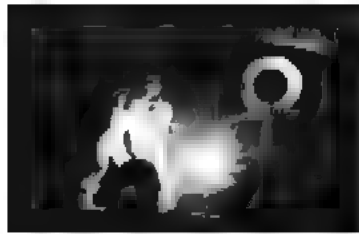
The third concert of the tour, which was held in the circa 15,000-capacity Osaka-jo Hall (which means the Osaka Castle Hall), was a definite improvement on the first two shows and one of the best shows of the tour. Dropping "We March" and "Love... Thy Will Be Done" from the set list, Prince played instead "The Jam" and "One Of Us." The full length version of "Eye Hate U" was also left out in favour of "Purple Medley." [♫] added the "Eye Hate U"/"319" medley. The "Purple Medley" replaced the longer version of "Eye Hate U" for the rest of the tour.

"Did you come to sing?" [♫] asked during "Days Of Wild." He tried hard to get the audience to participate in the song which went into a lengthy jam which included some inspired bass playing by [♫]. "Osaka, let me hear you make a little noise," he said during the "Babies Makin' Babies" jam. [♫] jammed on the GoldAxse over the groove. While playing "Get Up (I Feel Like

THE TOUR CROSSED THE SET FROM ONE OF THE SHOWS.



Budokan [above], Osaka-jo Hall [middle], and Kokusai Center [below]



Being A Sex Machine," he continued to encourage audience response. "We need to hear your voices!" "Turn me up," he instructed before playing a jazzy guitar solo which closed "Get Up (I Feel Like Being A) Sex Machine."

He said before playing "Billy Jack Bitch," "Osaka, The New Power Generation thanks you. Is this The New Power Generation? Are we The New Power Generation?" He told the band to "break it down" before he continued, "My name is not Prince. I don't believe in that anymore. The name doesn't belong to me. It belongs to the record company. And I don't believe in record companies anymore. I believe in music and I believe in you. You don't care to judge, you don't care to own, you don't care to operate. You don't care to push a man up against a wall until he can't do nothing but fight. For that I love you. Whenever you want some new music, you call on me right?" He concluded by saying, "My name is not Prince, for those of you who don't believe it, what do we say?" which was the cue to start "Billy Jack Bitch."

13 January: Fukuoka, Kokusai Center

This concert in the circa 7,000-seat Kokusai Center, was one of the least interesting shows of the tour. The set list was almost identical to the Osaka concert except for the omission of the "Oriental Intro" (left out for the rest of the tour) and the addition of "Funky Stuff," played in a medley with "Get Up (I Feel Like Being A) Sex Machine." Unusually, "Babies Makin' Babies" was not played.

"Love for one another," he said after "P. Control." "This is what it's all about tonight, y'all. If you can't do that you got to let it go." As usual, he spoke before playing "Billy Jack Bitch," "Fukuoka my name is not Prince. I don't believe in Prince anymore. I believe in love and I believe in you. If you want to we can do this year in and year out. It's all up to you! My name is not Prince and if you want to I will be your friend. Will you be my friend? None of my friends call me Prince. Only my enemies, and to them we say 'Billy Jack Bitch.'"

16 January: Tokyo, Budokan

He returned to Tokyo for two concerts after the shows in Osaka and Fukuoka. Apart from the addition of "Johnny" and "Glam Slam Boogie," the third Budokan show was short of surprises.

"Days Of Wild" included a lot of guitar jamming by him. The audience really took part in the "Tokyo-o-o" chant during the song. The instrumental, "Babies Makin' Babies" groove was played for a long time before he started singing. The song turned into an extended instrumental jam. "Get Up (I Feel Like Being A) Sex Machine" was played in a fairly short, but fast and funous version. During "Johnny," he said, "You're all crazy! But you ain't as crazy as me!" He seemed to be in good spirits and a playful "Glam Slam Boogie" followed. "Ain't that nice," he remarked before he started playing a few additional bars of "Get Up (I Feel Like Being A) Sex Machine" after "Glam Slam Boogie."

"One Of Us" was introduced as "a song about love." He's speech before "Billy Jack Bitch" was quite brief, "Tokyo, I love you baby Tokyo do you love me? If you love me, you'll never call me Prince again. Cause Prince is dead. Long live The New Power Generation!"

17 January: Tokyo, Budokan

The fourth concert in Tokyo definitely was one of the most

exciting of the tour. The set list was similar to the previous night at the Budokan, but he dropped "7" and left out "Glam Slam Boogie" from the funky segment of the show, instead inserting a brief "Mary, Don't You Weep." He also incorporated a "777 9311" bass solo into "Days Of Wild." "Babies Makin' Babies" was played but did not feature vocals this time.

As usual, he tried hard to get the audience to participate in the "na na na" chant after his "777 9311" bass solo. He asked the crowd if they liked James Brown and encouraged them to sing along to "Get Up (I Feel Like Being A) Sex Machine." The following "Funky Stuff" was quite short before he decided to go into "Mary, Don't You Weep," which was followed by "Johnny."

The middle section of the concert did not feature any surprises. "This next song was written by Joan Osborne," he said before playing "One Of Us." "We love this song. It's called 'One Of Us.' Check it out!"

"Before we move on, we'd like to say peace and love to Mr. Udo [the Japanese tour promoter]," he said before playing "Billy Jack Bitch." "Tokyo is best. I don't know when we gonna get back this way again, but I know when we do, I'll be a married man." He continued talking about music, "When we have some new music we're gonna bring it to you, alright? No more middle man. When we have new music, we bring it to you, alright? Put the wild sign high, everybody! My name is not Prince. Only my enemies call me Prince. Tokyo are you my friend?"

20 January: Yokohama, Arena

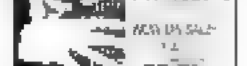
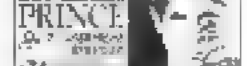
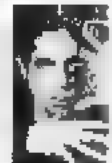
The Yokohama Arena was the largest venue of the tour, with a seating capacity of around 18 to 20,000. Another excellent show which included for the only time on the tour "Girls And Boys"/"Race," played after "Now"/"Babies Makin' Babies." "7" was played again.

During "Days Of Wild," Morris Hayes took pictures of Tom my Barbarella who posed with Japanese girls. Once again, he played the "777 9311" bass part during "Days Of Wild." "Now"/"Babies Makin' Babies" was playful and featured a lot of jamming, with him on the Gold Axe. "Can we jam a little bit?" he asked before kicking off the funky "Girls And Boys"/"Race" medley.

"Yokohama, I love this song," he said before playing "One Of Us." "It was written by Joan Osborne. It's entitled 'One Of Us.'" He started "If I Was Your Girlfriend" with the words, "We gonna do another one by Prince. Check it out!" Before the next song "Vicki Waiting" he said, "So what did you think about that? One more! This one is from the *Barman* soundtrack. 'Vicki Waiting.'"

The NPG members threw frisbees into the crowd prior to playing "Billy Jack Bitch." He's speech before "Billy Jack Bitch" was short, "I thank you to address me as your friend. I don't need another fan, but I can always use another friend. Are y'all my friend? Cool." After playing the song, he said, "Yokohama, before we go back to the United States, we like to say a personal thank you to Mr. Udo, Tokyo. We had such a wonderful time here in Japan. If y'all want us back, let us know. All right?" "Gold" finished the concert and the tour.

By LARS O. EINARSSON, and AXEL ENGELHARDT.
Additional info by "WUNDE," ELIAR SIGMUNDSSON, MIKKO YAMAMOTO, FREDRIK GRANATH, TONY BERGHUJS.



The Hawaiian Honeymoon

EVEN THOUGH SATURDAY FEBRUARY 17TH was planned to be the first night of the "Hawaiian tour," [♫] and The NPG had a surprise in store for some lucky fans. On Friday night (the 16th), they all showed up at the Eurasia club to perform. They started the night off with "The Jam," but due to continual technical problems with the club's equipment, the band stopped playing and left.

Saturday was as close to perfect as a day can get. My friend and I decided to catch a bus to the Blaisdell ticket office to pick up our tickets because they were on hold for us there. The concerts were not sellouts, amazing considering the tickets went on sale on February 5th. However, the tickets that were left available were only the ones behind the stage.

Autograph signing

While in line we overheard a gentleman trying to buy tickets closer to the stage for that night's performance. I asked what was happening and he told me some tickets were released for some "n-sers" off to the left of the stage. Needless to say, my friend and I who had "nosebleed" tickets bought new tickets. Since I was going to all three nights, I bought better tickets for the first two. The gentleman, who was about to become our best friend, then asked us if we were going to the Hard Rock Café. I asked what was going on there, to which he replied that there was going to be an autograph signing at noon. No one knew if [♫] would show up or not, but we didn't care. My friend asked if he'd like to share a cab with us. He offered to drive us in his car. So off we were to the Hard Rock Café.

When we parked, we were about six blocks from the café. Throughout the ride there, I envisioned the Turtles signing of '93 in Atlanta. When I got there, there was only about ten people in line, and they were only waiting to eat. So I was first in line. I told people that had cameras, not to leave them in viewing distance, or [♫] would probably just leave. Every one was becoming very excited. We were all ushered in at noon and were offered a raffle ticket to have the chance to win front row seats. Throughout the next two hours, people got to know each other. I met Anna, who had come in from San Francisco. She had heard about the concerts from my postings on the Internet. The NPG began to arrive at around 1 pm, and joined some contest winners from a local radio station to eat lunch. Various items from the menu were sent out to them. I believed [♫] and Mayte would show up because two huge bodyguards continually walked through the restaurant, scoping everything. When The NPG finished eating, it was time to get in line. Being the first in line, I had my mega rare "My Name Was Prince" Japanese only promo CD for [♫] to sign. But when it came time for the line to begin to move, [♫] had still failed to arrive.

The NPG signed a black and white photo of the group, and I spoke a little to Michael B. and I asked Morris if he'd ever seen my CD, and he said he had not. The security man told me to tell him how much I had paid for it, and Morris did a perfect "Kramer" impersonation when I told him \$700. I think Morris will always remember me because of that moment. He probably thought I was a fool!

After getting them to sign the photograph (not the CD), a local television reporter asked me if she could interview me. I agreed as long as she would provide me with a copy of the video. She asked me what it was that I liked about the artist. I told her that he was a musical genius. She asked what was so special about the CD I had, and I also I told her about my CD collection. She asked if I was upset that he didn't show for the signing. I told I wasn't because I was going to see him all three nights. Some of us went back in line just in case he did show up. I was the last to go through again. I had them sign a baseball cap for someone in the restaurant, and the lyrics for the new song "Friend, Lover, Sister, Mother/Wife." Each of them asked what it was, and were very surprised when I told them. I had connected uniquely again. The drawing was held and when they announced the winning numbers Morris screamed in delight that he'd won! It was hilarious. They read off more numbers and finally a girl started screaming. Finally The NPG started leaving, and that's when we left as well. [♫] donated a autographed blue Cloud guitar to the Hard Rock Café in Honolulu.

We arrived at the Neil S. Blaisdell Center (capacity crowd of a

little less than 8,000) later that evening. We could hear "Endorphin machine" being rehearsed. Excitement filled the air as we began to file in to the arena at 7:15. "Welcome 2 The Dawn" postcards were given away at the souvenir stand. Unfortunately Mayte's CD wasn't available. There were buttons (\$5.00 package of three), silver [♫] necklaces (\$25.00), tourbooks (\$10.00), *Gold Experience* tour jackets \$200.00 three different black T shirts (\$25.00 each), and [♫] rambo bunnies (\$60.00). The tour jackets were gone after the first night the rambo bunnies after the second. The tourbooks sold at the Honolulu performances were from the Japanese tour. Inside there was an insert which included the same text by Jim Wash as found in the *The Gold Experience* liner notes. The text was written in Japanese.

The NPG's *Exodus* was playing over the PA system before all three concerts. Not one person I asked had the CD. The set up was incredible. I was sitting off to the left side of the stage. We could see everything. The production manager said it took 3 days to set up the elaborate set and sound system.

Concert time

At around 8:30 the lights went out and the "Purple Medley" full length video was shown on the curtain. This happened all three nights. When the video was over [♫]'s voice could be heard "Hawai! Prince is dead! Long live The New Power Generation!" The crowd was going crazy.

[♫]'s hair was different than in the *Love 4 One Answer* special. It had highlights, or streaks in the front, kind of a gold color. It wasn't glitter, although you could see that too. Mayte also had the streaks in her hair. [♫] was wearing a ring on his "ring" finger. Mayte was not (probably because of the costume changes, etc.).

You could hear the intro to "1999", and then [♫] appeared blasting into "Endorphin machine." During the instrumental segue between "Now" and "Babies Makin' Babies," Mayte threw [♫] rambo bunnies and beach balls into the crowd. [♫] also took that time to change into his red Versace outfit. On the second and third night five lucky people in the crowd were brought up on stage to dance. The first surprise was "Take Me With U," which segued into "Funky" During "Take Me With U," [♫] encouraged the crowd to sing along. The house lights came on of course.

During "Funky," Mayte acted out the "staring in a pot" part stirring something in a pot. When the song reached its first acceleration, Mayte threw the contents (different colored circle shaped pieces of paper the size of a dime) of the pot into the first five rows of the crowd. During "The Most Beautiful Girl In The World," [♫] encouraged the crowd to sing along to the chorus. On the second night he asked the crowd, "How many married people have we got in the house tonight?" After the crowd screamed their response he added "I'd like to welcome myself to that club."

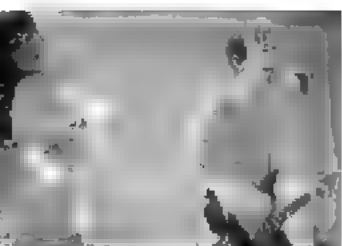
"P Control" was a crowd favourite. "Starfish And Coffee" ended with an incredible extended drum solo by Michael B. It was very powerful. The first night this happened, however Michael lost hold of one of the drum sticks and cut the solo short. [♫] used this time to change into the "7" outfit. During "The Jam," [♫] did his usual incredible guitar solo, then asked the crowd if they would like to see Mayte shake it, and when she did, he did another awesome guitar solo. On the second and third nights, his "dynamite" guitar solos were longer and more adventurous.

A cover of Joan Osborne's "One Of Us" was one of the highlights of the show. The curtain was lowered and [♫] and his black symbol guitar were a silhouette for the crowd. Meanwhile blue red yellow and green lights were around him like a dream sequence. During the chorus, Mayte would join in on backing vocals. When it came time for the guitar solo, the curtain was raised and needless to say the place went crazy. [♫]'s interpretation of the song was heavily layered with guitar and the drums were powerful. On the second night [♫] began the song by announcing, "We would like to play a song for you that is very special to us. It's from a young lady by the name of Joan Osborne." He didn't introduce the song on the third night but on all three nights he asked the crowd to sing along.

"Do Me, Baby" was my personal favorite. It was also a real

February 17th 110 mins

1999
Endorphin machine
Shhh
Days Of Word
Now Babies Makin
Babies
Take Me With U
Funky Stuff
Get Up I Feel Like
Being A Sex Machine
Funky
The Most Beautiful Girl
In The World
P Control
[with Get Word rap]
Let go
Starfish And Coffee
The Cross
One Of Us
The Jam
Sexy MF
If I Was Your Girlfriend
[with Watnq]
Purple Medley
?
Black Bitch
Eye Hate U
Cloud



crowd pleaser, because of the theatrics, the nastiness. A lot of grinding, ☿ and Mayte, ☿ and the stage. At one part during the song, ☿ and Mayte did a strip tease routine behind a scrim so the crowd could only see their silhouettes. During another part of the song, ☿ joined Mayte on one of the elevated platforms (there were two, one on each side of the stage). He took the towel that he had brought from behind the set and playfully held each end of the towel and ran it up and down her legs. Then he would put the towel on his shoulder and Mayte would lean back, still standing, and spread her arms like an angel. ☿ would then pretend as though he was going to kiss her neck, only to lick, and lick again, instead. The crowd ate it up!

"Sexy MF" was also a crowd favourite. ☿ used the familiar "how many sexy muthafuckers are there in the house tonight?" or "are there any sexy muthafuckers in the house tonight?" Other than the extended piano possibility by Tommy, it wasn't different than what we've heard before. "If I Was Your Girlfriend" was a song I was hoping he'd play. He did all three nights. New lyrics replaced the old ones. After singing "would you let me wash your hair?", he would add "would you let me touch you there?" "Vicki Waiting" was another song that included acting. Mayte would call ☿ from her blue neon phone, and ☿ would tell her about the organ and cathedral. During the soundchecks, this song was rehearsed extensively.

"Purple Rain"

The "Purple Medley" brought people back on their feet after much of the crowd had been sitting during the previous two. On the first night the entire version was played live. But on the second day I heard ☿ and The NPG rehearsing "Purple Rain" for 20 minutes straight. Needless to say, the nerves on the back of my neck begin to tingle, tears came to my eyes. I wondered if he was going to add it to the show. The anticipation was intense as the night of the second show wore on. Once the concert began on Sunday night, I forgot about the possibility that "Purple Rain" might be heard that evening until the "Purple Medley." And when it arrived to the "Purple Rain" segment of the song, ☿ did just as in rehearsal: ☿ and The NPG flawlessly segued into about the midway portion of the classic. Right at the moment in the "Purple Medley" when the song says "in the purple rain," the part that comes after is usually "Sexy Dancer." But on the last two nights ☿ did: "Purple rain, purple rain, oh yeah, I only want to see you laughing, baby, in the purple rain," followed by an extended guitar solo. Then he went into his incredible guitar solo, getting the crowd to do their "ooh-hooo, ooh-ooh-ooh"s for about five minutes, playing the guitar off and on.

The arena just about collapsed from the reaction. They knew instantly that ☿ was letting them play with one of his children that had been on restriction. He decided it was time for that child to play. For the old-timers, it was heaven revisited. As a fan of his current material, who would like to hear the current material played live in concert, I don't need the old stuff played at all. I respect, and understand the way he feels as an artist and performer. But when he brought this "child" back out to play after three years of not, it brought the whole arena back to him. I feel that he played it to get the crowd more involved, that it was only after reading the negative review of the concert, that he decided it was time to make a significant connection with the Hawaiian crowd, and this song made the decision a no-brainer. He had never played in Hawaii, so the review hinted that the crowds longed for the songs they had missed out on because he had never stopped by during his other world tours. I'd be surprised if he played it in the next Minneapolis shows, because for him to make a connection there, all he has to do is show up.

While ☿ and The NPG were taking a 10-minute break from performing, they changed into the same outfits they wore on the American Music Awards last year. After about 10 minutes of deafening noise, the crowd was able to persuade ☿ and The NPG back to the stage to perform an encore. On the first two nights, they performed the mini-medley of "Billy Jack Bitch," "Eye Hate U," and "319." ☿ played no instruments during this medley, the guitar part of "319" being pre-recorded. The most interesting part of this medley was the "Eye Hate U" portion. It lasted about five seconds, and he

replaced the words with "I love you," as he sang it to Mayte. It was a sweet moment for the lovely couple. "Gold" seemed a little funkier than usual.

On the third night they also performed "Funky Stuff"/"Get Up (I Feel Like Beem' A) Sex Machine," "The Jam," and "Funky" using the guitar he usually uses in "7." He used the black symbol guitar during the beginning of "Endorphinmachine"/"Shhh," "Days Of Wild," "The Ride," "Sometimes It Snows In April," and "One Of Us." The gold symbol guitar was used only on "Purple Rain." No instruments were played by ☿ during "Now," "The Most Beautiful Girl In The World," "P Control," "Letitgo," "Starfish And Coffee," "Do Me, Baby," "Vicki Waiting," or the "Purple Medley." I can't remember if he played anything during "Take Me With U," "Johnny," "Sexy MF," and "If I Was Your Girlfriend."

After the first night's show, the rumour of an "official" afterparty spread quickly. It was to be held at a club called The Groove. However, we knew immediately that ☿ would never perform an aftershow in a dump like this. Instead, ☿ and The NPG hang out at The Maharaja, a dub in the Waikiki Trade Center.

Before the second concert, Michael Bland was standing by one of the souvenir stands, signing autographs for fans who recognized him. I approached him and asked about where they would be going next. Australia, Puerto Rico, and then the US. As always though I dread to report this, because things always change.

After the second night's show, the rumour of another afterparty spread quickly again. Tonight it was to be held the Maharaja dub. The entrance fee was only \$5.00 with the ticket stub from the concert. Apparently, it cost a staggering \$20 million to build the dub. ☿ did show up the night before and sat in the VIP room. We waited forever for him to show but he didn't. It was okay though because The NPG showed up again. They were all gracious, signing autographs for the fans who recognized them and giving a live interview to a local radio station KQMQ (93.1 on the FM dial). After the interview, they played the new song live on the air, "Friend, Lover, Sister, Mother/Wife." If I had to compare it to another song it would have to be "Insatiable." It was beautiful, one of the highlights of the weekend.

The third night

The last night was special for me. I had first row seats. I've never been front row, centre, for any concert, much less my favourite artist. When ☿ came out on to the stage I knew it would be a new experience. And it was. ☿ performed four songs that he didn't perform the other two nights. They were "Girls And Boys"/"Race" (☿ soloed on the GoldAxse and the one-eyed bass), "The Ride," "Sometimes It Snows In April" (The NPG didn't join in on the song, it was done beautifully by just ☿ and his guitar), and "Johnny." It turned out to be a challenging night for ☿. It was the best night for several reasons. He had read the reviews (one positive, one negative) and had decided to focus on the negative one. The article had said among other things that ☿ didn't try to connect with his audience, but believe it or not, a large portion of the crowd was sitting down, even during "Purple Rain," and "7." Once again I was embarrassed to be an "American fan." At the end of the set, the second encore was not performed. After the concert, ☿ went to the Maharaja dub with The NPG minus Mayte.

I believe that ☿ had just grown tired of giving his all to a crowd that was sitting. There were even people sitting in the front row. Unfortunately, I doubt ☿ or Prince will ever return to Hawaii to perform again, unless it is the more familiar, popular material. There were people sitting during the most familiar numbers, actually sitting in the front row. I was so embarrassed to be a part of the crowd that he will remember probably along the same lines as when he was booed off the stage when he opened for the Rolling Stones. It's no wonder why ☿ didn't perform an aftershow in Hawaii, after seeing how they reacted to the new material. I think he should consider all of this when he's deciding whether or not to tour the US.

By MATTHEW LANKFORD.

February 18th (115 mins)

1999 -
Endorphinmachine
Shhh
Days Of Wild
Now - Babies Makin'
Babies
Take Me With U
Funky Stuff
Funky
The Most Beautiful Girl
In The World
P Control
[with Get Wild rap]
Letitgo
Starfish And Coffee
The Cross
One Of Us
The Jam
Sexy MF
If I Was Your Girlfriend
Vicki Waiting
Purple Medley
Purple Rain [guitar solo]
7
Billy Jack Bitch -
Eye Hate U - 319
Gold

February 19th (135 mins)

1999 -
Endorphinmachine
Shhh
Days Of Wild
Now - Babies Makin'
Babies
Race - Girls And Boys
The Most Beautiful Girl
In The World
P Control
[with Get Wild rap]
Letitgo
Starfish And Coffee
Sometimes It Snows
In April
The Ride
Get Up (I Feel Like
Being A) Sex Machine
Johnny
Take Me With U
Funky
The Jam
One Of Us
Do Me, Baby
Sexy MF
If I Was Your Girlfriend
Vicki Waiting
Purple Medley
Purple Rain [guitar solo]
7



UPTOWN SUBSCRIPTION

and back issues

#1 (October 1991): *Nude Tour Report* • *A Song 4 U* [songs written by Prince for other artists] #2 (January 1992): *Live 4 Live* [1991 live appearances] • *If I Gave U Diamonds & Pearls* [the *Diamonds and Pearls* album] • *A Talented Boy* [official recordings] • *Let's Work* [rehearsal tapes] • *Lyrics* #3 (April 1992): *What Time Is It?* [The Time story] • *I Got Grooves And Grooves Up On The Shelf - Pt. 1* [outtake tapes] • *Dig If U Will The Picture* [video tapes] • *New Position* [US and UK chart placings] • *Lyrics* #4 - SPECIAL ISSUE (April 1992): *The Definitive Prince Bootleg Discography* #5 (July 1992): *Respect* [cover versions performed by Prince] • *Nasty Girls* [Vanity 6 story] • *I Got Grooves And Grooves Up On The Shelf - Pt. 2* [outtake tapes] • *Live 4 Live 1991-1992* [live performances 1991-92] • *Hot Thing!* [on UPTOWN's policy regarding bootlegs] #6 (October 1992): *Diamonds And Pearls Tour Report* #7 (January 1993): *The Funky New Album Entitled* ⁴ [the ⁴ album] • *Tonight I'm Gonna Party Like It's 1999* [the 1999 album] • *Purple Music* [unreleased songs] • *My Name Is Prince* [US promo discography] #8 (April 1993): *I Really Get A Dirty Mind* [the *Dirty Mind* album] • *Dirty Mind Tour Report* • *The Ryde Dyvine* [the *Act I* and *The Ryde Dyvine* TV specials] • *Billboards* [the Joffrey Ballet] #9 (July 1993): *Act I Tour Report* • *Carmen On Top* [Carmen Electra profile] • *A Rock Soap Opera* [the unused segues from the ⁴ album] • *Respect II* [list of cover versions performed by Prince] #10 - SPECIAL ISSUE (July 1993): *Shut Up! Already, Damn!* [Prince's interviews] #11 (October 1993): *Do I Believe In God? Do I Believe In Me?* [the *Controversy* album] • *I've Got 2 Sides And They're Both Friends* [the philosophy of Prince] • *A King In The Land Of The Rising Sun* [Japanese discography] • *Welcome 2 The Dawn* [on Prince's new name] • *Let's Do It... Interactive* [Glam Slam Ulysses] • *Open Book* [bibliography] • *Lyrics* #12 (January 1994): *Act II Tour Report* • *Jestin' Positive 4 The Funk* [George Clinton profile] • *They Call Me Melody Cool* [Mavis Staples profile] #13 (April 1994): *All Of This And More Is For You* [the *For You* and *Prince* albums and live performances] • *The Beautiful Experience* [the launch of the single] • *Original Prince* [US discography] • *Lyrics* #14 (July 1994): *Purple Rain - 10th Year Anniversary* [the album, tour and film] • *Isn't It A Shame This Ain't A Movie - Then U Could Rewrite My Every Line* [deleted movie footage] • *Could U B The Most Beautiful Girl In The World?* [The *Beautiful Experience* TV film] #15 - SPECIAL ISSUE (July 1994): *The Definitive Prince Bootleg Discography - pt. 2* #16 (October 1994): *The Spirit's Calling, Here's The Reason Why* [the *Come* album] • *The Interactive Experience* [the ⁴ Interactive CD-ROM] • *An Extended Member Of The Royal Household* [UK discography] #17 (January 1995): *Ain't That A Bitch* [the *Black Album*] • *A Song 4 U* [songs written by Prince for other artists - updated] • *Standing At The Altar* [exclusive interview with Margie Cook] #18 (April 1995): *Origins Of The Minneapolis Genius* [exclusive interview with Pepé Willie] • *It's Automatic* [Australian discography] • *Sex Shooters* [the *Apollonia* 6 story] #19 - SPECIAL ISSUE (July 1995): *The Definitive Posterography* #20 (July 1995): *Everybody Wants 2 Sell What's Already Been Sold* [the evolution of *The Gold Experience*] • *Isn't It A Shame This Ain't A Movie - Then U Could Rewrite My Every Line - pt 2* [deleted movie footage] • *The Glamorous Life* [the Sheila E. story] #21 (October 1995): *All That Glitters Ain't Gold* [The *Gold Experience* album special] • *The Ultimate Live Experience* [1995 European tour report] • *Child Of The Sun* [exclusive interview with Mayte] #22 (January 1996): *This Is Not Music... This Is A Trip!* [the musical journey of Prince] • *The "Old" Experience* [a look at Prince's⁴s direction in a recycled context] • *Turn It Up* [German discography] • *Rock Hard In A Funky Place* [interviews with Dez Dickerson and Miko Weaver]



